

IOLANTHE

THE LIBRARY
BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH

M
1503
15949
I54x
910

260

VOCAL SCORE
(REVISED EDITION)
OF
IOLANTHE;

OR,
THE PEER AND THE PERI.

BY
W. S. GILBERT
AND
ARTHUR SULLIVAN.

| | | | |
|-----------------------------|-----|------------|----------|
| Vocal Score (complete) | ... | Price, net | 7s. od. |
| Do. (bound) | ... | " " | 10s. 6d. |
| Pianoforte Score (complete) | ... | " " | 4s. od. |
| Libretto ... | ... | " " | 1s. od. |

CHAPPELL & CO., LTD., 50, NEW BOND ST., LONDON, W. 1.
AND SYDNEY.

FOR THE COUNTRIES OF NORTH AMERICA
CHAPPELL—HARMS Inc., 62, West 45th St., NEW YORK.

*All Rights under the Copyright Act, 1911, and the International Copyright Conventions are reserved
Applications for the right of performing the above Opera, including the use of band parts, must be made to
Rupert D'Oyly Carte, Savoy Hotel, London, W.C. 2*

17614

ALL RIGHTS RESERVED
Tous droits réservés

THE LIBRARY
BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH

IOLANTHE; OR, THE PEER AND THE PERI.

Dramatis Personæ.

THE LORD CHANCELLOR

EARL OF MOUNTARARAT

EARL TOLLOLLER

PRIVATE WILLIS (*of the Grenadier
Guards*)

STREPHON (*an Arcadian Shepherd*)

QUEEN OF THE FAIRIES

IOLANTHE (*A Fairy, Strephon's Mother*)

| | | |
|-------|---|----------------|
| CELIA | } | <i>Fairies</i> |
| LEILA | | |
| FLETA | | |

PHYLLIS (*an Arcadian Shepherdess and
Ward in Chancery*)

CHORUS OF DUKES, MARQUISES, EARLS, VISCOUNTS, BARONS, AND FAIRIES

ACT I.—An Arcadian Landscape.

ACT II —Palace Yard, Westminster.

Date—between 1700 and 1882.

IOLANTHE;

OR

THE PEER AND THE PERI.

CONTENTS.

| NO. | DESCRIPTION | PAGE |
|----------------|--|------|
| OVERTURE | | 1 |
| Act I. | | |
| 1. | OPENING CHORUS OF FAIRIES, SOLI (<i>Celia and Leila</i>) ... (Tripping hither, tripping thither) | 12 |
| 2. | INVOCATION (<i>Queen, Iolanthe, Celia, Leila, and Chorus of Fairies</i>) ... (Iolanthe from thy dark exile) | 21 |
| 3. | SOLO (<i>Strephon and Chorus of Fairies</i>) ... (Good-morrow, good mother) | 27 |
| 4. | SOLO (<i>Queen and Chorus of Fairies</i>) ... (Fare thee well, attractive stranger) | 29 |
| 4 ^a | SOLI (<i>Phyllis and Strephon</i>) ... (Good-morrow, good lover) | 31 |
| 5. | DUET (<i>Phyllis and Strephon</i>) ... (None shall part us) | 33 |
| 6. | ENTRANCE AND MARCH OF PEERS (<i>Tenors and Basses</i>) ... (Loudly let the trumpet bray) | 36 |
| 6a. | ENTRANCE OF LORD CHANCELLOR ... | 49 |
| 7. | SONG (<i>Lord Chancellor and Chorus of Peers</i>) ... (The Law is the true embodiment) | 50 |
| 8. | TRIO AND CHORUS OF PEERS (<i>Phyllis, Lord Tolloller, and Lord Mountarat</i>) ... (My well-loved Lord) | 55 |
| 9. | RECIT. (<i>Phyllis</i>) ... (Nay, tempt me not) | 64 |
| 10. | CHORUS OF PEERS AND SONG (<i>Lord Tolloller</i>) ... (Spurn not the nobly born) | 65 |
| 11. | ENSEMBLE (<i>Phyllis, Lord Tolloller, Lord Mountarat, Strephon, Lord Chancellor, and Chorus of Peers</i>) ... (My Lords, it may not be) | 68 |
| 12. | SONG (<i>Lord Chancellor</i>) ... (When I went to the Bar) | 74 |
| 13. | FINALE, ACT I. (<i>Phyllis, Iolanthe, Queen, Leila, Celia, Strephon, Lord Tolloller, Lord Mountarat, Lord Chancellor, and Chorus of Fairies and Peers</i>) ... (When darkly looms the day) | 77 |
| Act II. | | |
| 1. | SONG (<i>Sentry</i>) ... (When all night long a chap remains) | 125 |
| 2. | CHORUS OF FAIRIES AND PEERS ... (Strephon's a Member of Parliament) | 128 |
| 3. | SONG (<i>Lord Mountarat and Chorus</i>) ... (When Britain really ruled the waves) | 132 |
| 4. | DUET (<i>Leila, Celia, with Chorus of Fairies, Lord Mountarat, and Lord Tolloller</i>) ... (In vain to us you plead) | 134 |
| 5. | SONG (<i>Queen, with Chorus of Fairies</i>) ... (Oh, foolish fay) | 136 |
| 6. | QUARTET (<i>Phyllis, Lord Tolloller, Lord Mountarat, and Sentry</i>) ... (Tho' p'raps I may incur your blame) | 138 |
| 7. | RECIT. AND SONG (<i>Lord Chancellor</i>) ... (Love unrequited robs me of my rest) | 141 |
| 8. | TRIO (<i>Lord Tolloller, Lord Mountarat, and Lord Chancellor</i>) ... (He who shies at such a prize) | 153 |
| 9. | DUET (<i>Phyllis and Strephon</i>) ... (If we're weak enough to tarry) | 160 |
| 10. | RECIT. AND BALLAD (<i>Iolanthe</i>) ... (My lord, a suppliant at your feet) | 165 |
| 11. | RECIT. (<i>Iolanthe, Queen, Lord Chancellor and Fairies</i>) ... (It may not be) | 167 |
| 12. | FINALE (<i>Phyllis, Iolanthe, Queen, Leila, Celia, Lord Tolloller, Lord Mountarat, Strephon, Lord Chancellor, and Chorus of Fairies and Peers</i>) ... (Soon as we may, off and away) | 171 |

IOLANTHE;

OR,
The Peer and the Peri.

Written by
W. S. GILBERT.

Composed by
ARTHUR SULLIVAN.

OVERTURE.

Andante.

PIANO. *p*

p

And. *

A

p



Allegro gioioso.

F



K



Red. *p*

This system contains the first five measures of the piece. The key signature has one sharp (F#). The first measure is marked 'Red.' and the fifth measure is marked 'p'. The notation includes various chords and melodic lines in both staves.



This system contains measures 6 through 10. It continues the musical themes established in the first system, with similar chordal textures and melodic patterns.

L



f

This system contains measures 11 through 15. The third measure is marked 'L' and the fourth measure is marked 'f'. The music features more complex harmonic structures and dynamic contrasts.



p

This system contains measures 16 through 20. The second measure is marked 'p'. The notation shows a continuation of the harmonic and melodic development.

M



This system contains measures 21 through 25. The fifth measure is marked 'M'. The piece concludes with sustained chords in the final measure.



Q

p e staccato



R

poco marcato



The musical score is written for piano and consists of six systems of staves. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff*, *dim.*, and *p*. There are also performance instructions like *S*, *T*, *Red.*, and asterisks.

System 1: Treble clef starts with a *S* marking. Bass clef starts with *ff*. Both staves have dense chordal textures with many beamed notes. A 4-measure phrase is marked in the treble.

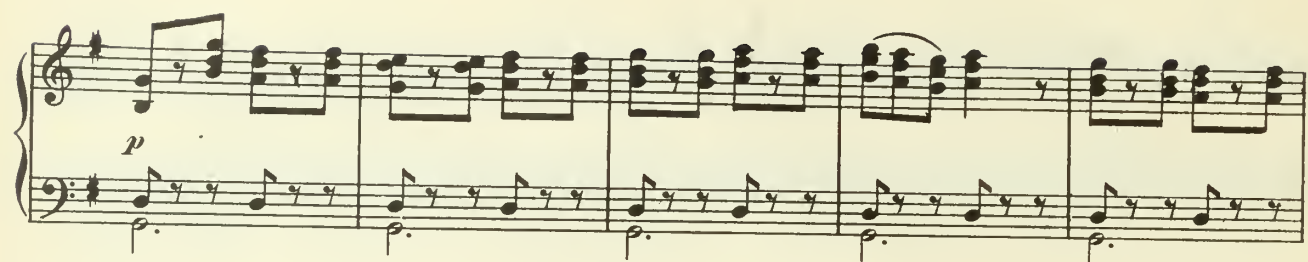
System 2: Treble clef continues the dense texture. Bass clef has a 4-measure phrase. The system ends with a *Red.* marking and an asterisk.

System 3: Treble clef has a 4-measure phrase. Bass clef has a 4-measure phrase. The system ends with a *Red.* marking and an asterisk.

System 4: Treble clef starts with a *T* marking. Bass clef has a 4-measure phrase. The system ends with a *Red.* marking and an asterisk.

System 5: Treble clef has a 4-measure phrase. Bass clef has a 4-measure phrase. The system ends with a *Red.* marking and an asterisk.

System 6: Treble clef has a 4-measure phrase. Bass clef has a 4-measure phrase. The system ends with a *Red.* marking and an asterisk.



V

p e staccato

W

poco marcato

The musical score consists of six systems of staves. The first system includes a measure marked '8' with a dashed line above it. The second system begins with a treble clef marked 'X' and a forte dynamic 'ff'. The third system ends with a measure marked 'Red.' and an asterisk. The fourth system contains two measures marked 'Red.' and asterisks. The fifth system ends with a measure marked 'Red.' and an asterisk. The sixth system begins with the instruction 'L'istesso tempo.' and a piano dynamic 'fp'. The piece concludes with a 2/4 time signature change.

cres - cen - do *Animato.* *ff* *Red.*

stringendo

Più vivo.

Nº 1. OPENING CHORUS OF FAIRIES.—SOLI.— (Celia & Leila.)

Allegretto.

PIANO.

p *dim.* *pp*

Con Ped.

p *p*

f

B CELIA and 1st SOP.
 CHORUS. Trip - ping hi - ther, trip - ping thi - ther, No - bo - dy_ knows why or
 LEILA and 2nd SOP.
 Trip - ping hi - ther, trip - ping thi - ther, No - bo - dy_ knows why or

whi - ther; We must dance and we must
 whi - ther; We must dance and we must

8

sing, — Round a - bout our fai - ry ring. Trip - ping hi - ther, trip - ping
 sing, — Round a - bout our fai - ry ring. Trip - ping hi - ther, trip - ping

thi-ther, No - bo - dy knows why or whi-ther, We must dance and we must

thi-ther, No - bo - dy knows why or whi-ther, We must dance and we must

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have a treble clef and a key signature of one sharp (F#). The piano accompaniment has a grand staff with treble and bass clefs. The lyrics are: "thi-ther, No - bo - dy knows why or whi-ther, We must dance and we must".

sing, Round a - bout our fai - ry ring, Trip-ping hi-ther, trip-ping

sing, Round a - bout our fai - ry ring, Trip-ping hi-ther, trip-ping

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal staves have a treble clef and a key signature of one sharp (F#). The piano accompaniment has a grand staff with treble and bass clefs. The lyrics are: "sing, Round a - bout our fai - ry ring, Trip-ping hi-ther, trip-ping".

thi-ther, No - bo - dy knows why or whither, We must dance and we must

thi-ther, No - bo - dy knows why or whither, We must dance and we must

The third system concludes the musical score. It features two vocal staves and a piano accompaniment. The vocal staves have a treble clef and a key signature of one sharp (F#). The piano accompaniment has a grand staff with treble and bass clefs. The lyrics are: "thi-ther, No - bo - dy knows why or whither, We must dance and we must".

sing, Round a - bout our fai - ry ring.

sing, Round a - bout our fai - ry ring.

stacc.

SOLO. CELIA.

C

We are dain - ty lit - tle fai - ries, E - ver sing - ing, e - ver danc - ing

C

p

We in - dulse in our va - ga - ries In a fash - ion most en - tranc - ing.

stacc.

If you ask the spe - cial func - tion Of our ne - ver ceas - ing mo - tion, We re -

-ply with - out com - punc - tion That we have - n't a - ny no - tion,

D CHORUS.

No, we haven't a - ny no - tion! a - ny no - tion! Tripping hither, tripping

No, we haven't a - ny no - tion! a - ny no - tion! Tripping hither, tripping

thither, No-bo-dy knows why or whither, We must dance and we must sing, Round a -

thither, No-bo-dy knows why or whither, We must dance and we must sing, Round a -

E SOLO LEILA.

- bout our fai - - ry ring. If you ask us how we

- bout our fai - - ry ring.

p

live, Lov - ers all es - sen - tials give; We can ride on

stacc.

lov - ers' sighs, Warm our - selves in lov - ers' - eyes, Bathe our - selves in

lov - ers' tears, Clothe our - selves with lov - ers' fears,

Arm our - selves with lov - ers' darts, Hide our - selves in lov - ers' hearts,

When you know us you'll dis - co - ver That we al - most live on

cresc.

F. **CHORUS.**
 lov - er. Yes, we live on lov - er. Tripping hi-ther, tripping
 Yes, we live on lov - er. Tripping hi-ther, tripping

F.

thi - ther, No - bo - dy knows why or whi-ther, We must dance and we must
 thi - ther, No - bo - dy knows why or whi-ther, We must dance and we must

sing, Round a - bout our fai - - ry ring.

sing, Round a - bout our fai - - ry ring.

G *ff* We are dain - ty lit - tle fai - ries, E - ver sing - ing, e - ver

ff We are dain - ty lit - tle fai - ries, E - ver sing - ing, e - ver

G

danc - ing, We in - dulse in our va - ga - ries In a

danc - ing, We in - dulse in our va - ga - ries In a

fash - ion most en - tranc - ing, most en - tranc ing

fash - ion most en - tranc - ing, most en - tranc - ing

dim. most en - tranc - ing *p* Tripping hi-ther, tripping

dim. most en - tranc - ing *p* Tripping hi-ther, tripping

dim. *p*

thi-ther, No-bo-dy knows why or whither.

thi-ther, No-bo-dy knows why or whither.

f *pp*

Nº 2. INVOCATION.- (Queen, Iolanthe, Celia, Leila, & Chorus of Fairies.)

Andante.

Piano. *p*

QUEEN.

I - o -

- lan - the! From thy dark ex - ile thou art sum - - - -

- moned, Come to our call, come, come, I - o -

Red. *

Red. *

CELIA. LEILA.

-lan - - - the! I-o - lan - - - the! I-o -

CHORUS OF FAIRIES. CELIA & 1st SOPRANO. LEILA & 2nd SOPRANO. *cresc.* TUTTI.

-lan - - - the! Come to our call, I-o -

cresc.

lan - - - the! I-o - lan - - - the!

dim.

dim.

come!

p

B

IOLANTHE.

With hum - bled breast, And ev' - ry hope laid low,

pp *legato*

To thy — be - hest, Of - fend - ed Queen, — I bow.

p

QUEEN.

For a dark sin a - gainst our fai - - ry laws We

sent thee in - to life - long ban - ish - ment; But

mer - cy holds her sway — with - in our hearts, —

p *cresc.*

Rise! Rise, thou art

f

E IOLANTHE.
par - - - don'd! Par - - - don'd!

cresc.

CHORUS. CELIA & 1st SOP. *Animato*
Par - - - don'd!

LEILA & 2nd SOP.
Par - - - don'd!

Animato
f

And.

CEILA & 1st SOP.

Wel-come to our hearts a-gain, I - o - lan - the! I - o - lan - the!

LEILA, QUEEN & 2nd SOP.

Wel-come to our hearts a-gain, I - o - lan - the! I - o - lan - the!

mf

We have shar'd thy bit - ter pain, I - o - lan - the! I - o - lan - the!

We have shar'd thy bit - ter pain, I - o - lan - the! I - o - lan - the!

Ev' - ry heart and ev' - ry hand In our lov - ing lit - tle band

Ev' - ry heart and ev' - ry hand — In our lov - ing lit - tle band

Wel-comes thee to fai - ry - land. I - o - lan - the! I - o - lan - the! I - o -

Wel comes thee to fai - ry - land. I - o - lan - the! I - o - lan - the!

-lan - - - the! I - o - lan - - the! I - o -

Wel-comes thee to fai - ry - land. I - o - lan - - the! I - o -

-lan - - the!

-lan - - the!

dim. *pp*

Ped. * *Ped.* * *Ped.* *

Allegretto.

STREPHON.

PIANO.

f

And.

p

A

Good - mor - row, good mo - ther, ——— Good mo - ther good-mor - row! —

By some means or o - ther, Pray ban - ish your sor - row;

With joy be - yond tell - ing My bo - som is swell - ing, So

A

The musical score is written for a solo voice (Strephon) and piano accompaniment. It is in 6/8 time and the key of D major (two sharps). The tempo is marked 'Allegretto'. The score is divided into four systems. The first system shows the vocal line with a whole rest and the piano accompaniment starting with a forte (f) dynamic. The second system contains the lyrics 'Good - mor - row, good mo - ther, ——— Good mo - ther good-mor - row! —' and features a piano (p) dynamic change. The third system contains the lyrics 'By some means or o - ther, Pray ban - ish your sor - row;' and continues the piano accompaniment. The fourth system contains the lyrics 'With joy be - yond tell - ing My bo - som is swell - ing, So' and includes a first ending bracket labeled 'A'. The piano part uses various musical notations including slurs, ties, and dynamic markings.

join in a mea - sure Ex - pres - sive of plea - sure, For I'm to be mar - ried to -

- day, to - day! Yes, I'm to be mar - ried to - day! ——— Yes,

CHORUS OF FAIRIES.

he's to be mar - ried to - day, to - day! Yes, he's to be mar - ried to -

- day. —

f *ff*

And. *

N^o 4.

Exit of Fairies. SOLO.—(Queen & Chorus of Fairies.)

Allegretto.

QUEEN.

Fare thee well, at - trac - tive_ stran - ger

PIANO.

p

CHORUS OF FAIRIES

Fare thee well, at - trac - tive_ stran - ger! Should'st thou be in

QUEEN.

Should'st thou be in

doubt or_ dan - ger, Pe-ril or per - plex - i-tee, Call us, and we'll come to

CHORUS.

thee. Aye, call us, and we'll come to thee. Tripping hither, tripping

A

p

thi-ther, No-bod-y knows why or whi-ther, We must now be tak-ing wing To an -

-o - ther fai - ry ring. Tripping hi-ther, tripping thi-ther, We must

now be tak-ing wing To an - o - ther fai - - ry

ring.

p stacc. *f* *p*

N^o 4a

Entrance of Phyllis. SOLI.-(Phyllis & Strephon.)

Allegretto

PHYLLIS.

PIANO.

f

ped. *

Good-mor-row, good lo-ver! ——— Good lo-ver, good-mor-row! —

p

I pri-thee dis-co-ver, Steal, pur-chase, or bor-row,

A

Some means of con-ceal-ing The care you are feel-ing, And

A

The musical score is for a piece titled 'Entrance of Phyllis. SOLI.-(Phyllis & Strephon.)', numbered 'N^o 4a'. It is marked 'Allegretto' and is on page 31. The score is in G major (one sharp) and 6/8 time. It features a vocal line for Phyllis and a piano accompaniment. The piano part begins with a forte (*f*) dynamic and includes a pedaling instruction (*ped.*) and an asterisk (*) under a long note. The vocal line has lyrics in English. The piano accompaniment includes a piano (*p*) dynamic and a section marked with a repeat sign and a first ending bracket labeled 'A'. The score is written on four systems of staves.

join in a mea - sure Ex - pres - sive of plea - sure, For we're to be mar - ried to -

-day, to - day, Yes, we're to be mar - ried to - day! ——— Yes,

STREPHON
& PHYLLIS

we're to be mar - ried to - day, to - day, Yes, we're to be mar - ried to -

-day! —

f *ff*

And.

Andante non troppo lento.

PIANO.

PHYLLIS.

1. None shall part us from each o - ther, One in life and death are we: All in
STREPHON. 2. All in all since that fond meet - ing When, in joy, I woke to find Mine the

B

Thou the tree, and I the flow - er; Thou the i - - dol,
 Thou the stream, and I the wil - low - Thou the sculp - - tor;

I the tree, Thou the flow - er; I the i - dol,
 I the stream, Thou the wil - low; I the sculp - tor,

pp

f

I the throng - Thou the day and I the hour -
 I the clay - Thou the o - - - cean; I the bil - - low -

Thou the throng; I the day and thou the hour -
 Thou the clay; I the o - - - cean; thou the bil - - low -

cresc. *dim*

1. 2.

Thou the sing - er; I the song!
 Thou the sun - rise; I the day!

I the sing - er; thou the song!
 I the sun - rise; thou the day!

p

Thou the stream and I the wil - low - Thou the sculp - - tor;

I the stream and thou the

I the clay - Thou the o - cean; I the bil - low -

wil - low I the o - cean; Thou the bil - low -

Thou the sun - rise; I the day!

I the sun - rise; Thou the day!

Entrance & March of Peers. (Tenors & Basses.)

Allegro maestoso.

PIANO.

Side Drum Roll.

The musical score is written for piano accompaniment. It begins with the tempo marking 'Allegro maestoso.' and the dynamic 'PIANO.'. The first system includes a 'Side Drum Roll.' instruction. The score is in 2/4 time and B-flat major. It consists of six systems of music. The second and third systems each begin with a repeat sign. The fourth system is marked 'A' and 'ff' (fortissimo). The fifth system is marked 'B'. The sixth system continues the piece. The piano part features a mix of chords and moving lines in both hands.

C
CHORUS. TENORS.

Loud-ly let the trum-pet bray,

BASSES.

Loud-ly let the trum-pet bray,—

Tan-tan-ta-ra, tan-tan-ta-ra! Proud-ly bang the sound-ing—brass-es, —

— Proud-ly bang the sound-ing—brass-es, — Tzing,

As up-on its lord-ly way This u-nique pro - ces - sion pass-es.

boom! As up-on its lord-ly way This u-nique pro - ces - sion pass-es.

D

Tan-tan-ta-ra, tan-tan-ta-ra, tan-tan-ta-ra, tan-ta-ra, tan-ta-ra, tan-ta-

Tzing, boom, tzing, boom, tzing, boom, tzing, boom, tzing, boom, tzing,

D

- ra, tan-ta-ra, tan-ta-ra, tan-ta-ra, tan-ta-ra, tan-ta-ra, tan-ta-ra! Tzing,

boom, tzing, boom, tzing, boom, tzing, boom, tzing, boom! Tan-ta-ra, tan-ta-ra! Tzing,

E

boom! Bow, bow, ye low-er mid-dle class-es! Bow, bow, ye

boom!

E

ff

trades-men, bow, ye mass-es, Blow the_ trum-pets, bang the_ brass-es, Tan-tan-ta-ra! Tzing,

boom!

Bow, bow, ye low-er mid-dle class-es, Bow, bow, ye

trades-men, bow, ye mass-es, Blow_ the_ trum-pets, bang_ the_ brass-es.

F

Tan - tan - ta - ra, tan - ta - ra, tan - ta - ra, tan - ta - ra, tan - ta - ra! Tzing, boom, tzing, boom!

Tzing, boom, tzing, boom! Tzing, boom, tzing, boom!

F

cresc. *ff*

legato

We are Peers of high - est sta - tion,

p

Pa - ra - gons of le - gis - la - tion,

Pil - lars of the Bri - tish na - tion.

Tan - tan - ta - ra, tan - ta - ra, Tzing, boom, tzing, boom, tan - ta - ra, Tzing, boom!

We are Peers of high - est

We are Peers of high - est sta - tion, Pa - ra - gons of

sta - - tion, Pa - - - ra - gons of —

le - gis - la - tion, Pil - lars of the Bri - tish na - tion,

le - - gis - - la - - tion, Pil - - - lars —

Pil - lars of the Bri - tish na - tion, We are Peers of

of the — Bri - - tish — na - - tion. —

high - est sta - tion, Pa - ra - gons of le - gis - la - tion.

Tan - tan-ta-ra, tan - ta-ra, Tzing, boom, tzing, boom! Tan-ta-ra, tan-ta-ra, Tzing, boom!

Tan - tan-ta-ra, tan - ta-ra, Tzing, boom, tzing, boom! Tan-ta-ra, tan-ta-ra, Tzing, boom!

H
f
Bow, bow, ye low-er mid-dle class-es! Bow, bow, ye tradesmen, bow, ye mass-es,

f
Bow, bow, ye low-er mid-dle class-es! Bow, bow, ye tradesmen, bow, ye mass-es,

H
f

Blow the trum-pets, bang the brass-es, Tan - tan - ta-ra, Tzing, boom!

Blow the trum-pets, bang the brass-es, Tan - tan - ta-ra, Tzing, boom!

Bow, bow, ye low-er mid-dle class-es, Bow, bow, ye tradesmen, bow, ye mass-es,

Bow, bow, ye low-er mid-dle class-es, Bow, bow, ye tradesmen, bow, ye mass-es,

Blow the trum-pets, bang the brass-es, Tan - tan - ta-ra!

Blow the trum-pets, bang the brass-es, Tzing, boom, tzing, boom!

Tan - tan - ta-ra! Tan - tan - ta-ra!

Tzing, boom, tzing, boom! Tzing, boom, tzing, boom!

cres - - - cen - - - do

p

Blow, blow the trum-pets, bang the brass - es! Blow, blow the

p

Blow, blow the trum-pets, bang the brass - es! Blow, blow the

p *stacc.*

cres - - *cen* - -

trum-pets, bang the brass - es! Blow, blow the trum-pets,

cres - - *cen* - -

trum-pets, bang the brass - es! Blow, blow the trum-pets,

cres - - *cen* - -

- do - - -

Blow, blow the trum - pets! Tan - ta - ra, ta ta ta ta ta ta,

- do - - -

Blow, blow the trum - pets! Bang, bang the

- do - - -

K *f*

Tan - ta - ra, ta ta ta ta ta ta, Tan - ta - ra, ta ta ta ta ta ta,
brass - es, boom! Bang, bang the

Tan - ta - ra, ta ta ta ta ta ta, Tan - ta - ra, ta ta, tan - ta - ra, ta ta,
brass - es, boom! Tzing, boom!

Tan - ta - ra, ta ta, tan - ta - ra ta ta, Tan - ta - ra, ta ta ta ta ta ta
Tzing, boom! Tzing, boom, Tzing,
ff

ta, *ff* Bow, ye low - er mid - dle
boom! *ff* Bow, ye low - er mid - dle

class - es, Bow, ye trades-men, bow, ye mass - es, Bow, ye low - er mid - dle
class - es, Bow, ye trades-men, bow, ye mass - es, Bow, ye low - er mid - dle

class - es, Bow ye trades-men, bow, ye mass - es. Tan - tan - ta - ra tan - tan - ta -
class - es, Bow ye trades-men, bow, ye mass - es. Tan - tan - ta - ra tan - tan - ta -

The image displays a page from a musical score for 'Tantum Ergo' by Franz Schubert. It features three staves: a vocal line (Soprano/Alto) and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: - ra, tan - tan - ta - ra, tan - ta - ra, tan - ta - ra, tan - ta - ra, tan - ta - ra, ra, ra, ra, - ra, tan - tan - ta - ra, tan - ta - ra, tan - ta - ra, tan - ta - ra, tan - ta - ra, ra, ra, ra. The piano accompaniment is written in a bass clef with the same key signature. It features a steady eighth-note accompaniment in the right hand and a more complex, flowing line in the left hand. The music is in 3/4 time.

The musical score is arranged in three systems. The first system contains the vocal staves (Soprano and Bass) with lyrics. The second system contains the piano accompaniment. The third system continues the piano accompaniment with a final flourish.

System 1: Vocal Parts

- Soprano:** The melody is in a high register, starting with a whole rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The lyrics "ral" and "Tan - ta - ral" are written below the staff.
- Bass:** The melody is in a lower register, starting with a whole rest, followed by a quarter note G3, a quarter note A3, and a half note B3. The lyrics "ral" and "Tan - ta - ral" are written below the staff.

System 2: Piano Accompaniment

- Right Hand:** The right hand plays a series of chords, primarily triads of G, A, and B, with some octaves. The tempo marking "8" is written above the staff.
- Left Hand:** The left hand plays a series of chords, primarily triads of G, A, and B, with some octaves. The tempo marking "8" is written above the staff.

System 3: Piano Accompaniment

- Right Hand:** The right hand plays a series of chords, primarily triads of G, A, and B, with some octaves. The tempo marking "8" is written above the staff.
- Left Hand:** The left hand plays a series of chords, primarily triads of G, A, and B, with some octaves. The tempo marking "8" is written above the staff.

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of two staves, Treble and Bass, both in G-flat major (two flats) and 3/4 time. The Treble staff begins with a treble clef, a key signature of two flats, and a common time signature. The Bass staff begins with a bass clef, a key signature of two flats, and a common time signature. Both staves feature a series of whole notes, with the Treble staff starting on G4 and the Bass staff starting on G2. The second system continues the melody in the Treble staff and the bass line in the Bass staff. The third system shows the melody in the Treble staff and the bass line in the Bass staff, with the Treble staff ending on a whole note G4 and the Bass staff ending on a whole note G2. The score is written in a simple, clear style, suitable for a children's songbook.

No 6a

ENTRANCE OF LORD CHANCELLOR.

Allegro vivace.

PIANO.

The first system of musical notation is for a piano piece. It features a treble and bass staff with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. The tempo is marked 'Allegro vivace.' and the dynamics are marked 'PIANO.' and 'f' (forte). The music begins with a rest in the treble staff and a quarter note in the bass staff, followed by a series of eighth and sixteenth notes.

The second system of musical notation continues the piece. It features a treble and bass staff with a key signature of two flats and a time signature of 6/8. The music is written in a flowing, melodic style with various note values and rests.

The third system of musical notation continues the piece. It features a treble and bass staff with a key signature of two flats and a time signature of 6/8. The music is written in a flowing, melodic style with various note values and rests.

The fourth system of musical notation continues the piece. It features a treble and bass staff with a key signature of two flats and a time signature of 6/8. The music is written in a flowing, melodic style with various note values and rests.

The fifth system of musical notation continues the piece. It features a treble and bass staff with a key signature of two flats and a time signature of 6/8. The music is written in a flowing, melodic style with various note values and rests.

No 7

SONG—(Lord Chancellor, and Chorus of Peers.)

Allegro vivace. LORD CHAN. The.

VOICE.

PIANO. *ff* *p*

Law is the true em - bo - di - ment Of ev - 'ry-thing that's ex - cel-lent. It

has no kind of fault or flaw, And I, my lords, em - bo - dy the Law.

A The con - sti - tu - tion - al guar - dian I Of pret - ty young Wards in

A *p*

Chan - ce - ry, All ve - ry a - gree - a - ble girls - and none Are o - ver the age of

twen - ty - one. A plea - sant oc - cu - pa - tion for A

CHORUS OF PEERS.

ra - ther sus - cep - ti - ble Chan - cel - lor! A plea - sant oc - cu - pa - tion for A

ra - ther sus - cep - ti - ble Chan - cel - lor!

2. But

though the com - pli - ment im - plied In - flates me with le - gi - ti - mate pride, It

nev - er - the - less can't be de - nied, That it has its in - con - ve - ni - ent side.

For I'm not so old, and not so plain, And I'm

quite pre - pared to mar - ry a - gain, But there'd be the deuce to pay in the Lords If I

fell in love with one of my Wards! Which

ra - ther tries my tem - per, for I'm *such* a sus-cep-ti-ble Chan - cel-lor! Which

ra - ther tries his tem - per, for He's *such* a sus-cep-ti-ble Chan - cel-lor!

3. And ev - 'ry - one who'd

mar - ry a Ward Must come to me for my— ac-cord, And in my court I

sit all day Giv-ing a-greea - ble girls a - way, With

C

one for him— and one for he— And one for you— and one for ye— And

C

p

one for thou— and one for thee— But nev-er, oh nev-er a one for me!

Which is ex-as-per-a-ting, for A high-ly sus-cep-ti-ble

p

CHORUS OF PEERS.

Chan - cel - lor! Which is ex-as-per-a-ting, for A high-ly sus-cep-ti-ble

f

Chan - cel - lor!

ff

Nº 8. TRIO AND CHORUS OF PEERS-(Phyllis, Lord Tol, and Lord Mount A.)

Allegretto grazioso.

VOICE.

PHYLIS.

My

PIANO.

This musical score is for the song 'My' from 'The Song of the Lark'. It is written for voice and piano. The tempo is 'Allegretto grazioso'. The key signature has two sharps (F# and C#), and the time signature is 6/8. The voice part is on a single staff with a treble clef, showing a melodic line with some rests. The piano part consists of two staves (treble and bass clef) with a grand staff brace. The right hand plays a more active melody, while the left hand provides a harmonic accompaniment with sustained chords and some moving lines. The score is divided into measures by vertical bar lines.

well - loved lord_ and guar - dian dear, You sum-moned me, and I_____ am

CHORUS.

here! Oh rap-ture, how beau-ti-ful! How gen-tle, how du-ti-ful!

A *A la Barcarolle.* LORD TOL.

Of all the young la-dies I know,— This pret-ty young la-dy's the

fair-est: Her lips have the ro-si-est show,— Her eyes are the rich-est and rar-est. Her

o - ri-gin's low-ly, it's true— But of birth and po-si-tion I've plen-ty; I've

gram-mar and spell-ing for two, And blood and be-ha-viour for twen-ty!

B

Ah, PEERS. Her o - - ri-gin's low-ly, it's true—I've

Ah,

Ah,

B

gram - mar and spell - ing for two; *pp* Of birth and po - si - tion I've plen - ty, With
pp Of birth and po - si - tion he's plen - ty, With
 Of birth and po - si - tion he's plen - ty, With

blood and be - ha - viour for twen - ty! Of birth and po - si - tion I've plen - ty, With blood and be -
cresc. blood and be - ha - viour for twen - ty! With blood and be - ha - viour
cresc. blood and be - ha - viour for twen - ty! With blood and be - ha - viour
cresc. *f* *colla voce dim.*

a tempo LORD MOUNT.
 - ha - viour for twen - ty! Though the
colla voce p for twen - ty!
colla voce p for twen - ty!
a tempo *p* *dolce.* *p*

D

views of the house have di - verged — On ev - 'ry con-ceive-a - ble mo - tion, All

cresc *p*

ques-tions of par - ty are merged — In a fren - zy of love and de - vo - tion! If you

ask us dis-tinct - ly to say — What par - ty we claim to be - long to, We re -

E

-ply with-out doubt or de - lay, — The par - ty we're singing this song to. — If you

ask — us dis - tinct - ly to say, We re - ply — with - out doubt or de - lay, The

par - ty we claim to be - long to Is the par - ty we're sing - ing this

song, to! The par - ty we claim to be - long to's The par - ty we're

colla voce.

sing - ing this song to!

dim.

a tempo

p

PHYLLIS.

I'm ve-ry much pain'd to re-fuse, — But I'll

stick to my pipes and my ta-bors, I can spell all the words that I use, — And my

gram-mar's as good as my neighbours, As for birth, I was born like the rest. — My be-

- ha-viour is rus-tic but heart-y, And I know where to turn for the best When I want a par-

- ti - cu - lar par - ty! Ah! _____ Though my

LD. TOL. & LD. MOUNT.

Though her

p Ah! _____

p Ah! _____

sta - - tion is none of the best, I sup - pose _____ I was born like the rest. I

sta - - tion is none of the best, I sup - pose _____ she was born like the rest. She

p She

p She

know where to look for my heart - y, When I want a par - ti - cu - lar

knows where to look for her heart - y, When she wants a par - ti - cu - lar

knows where to look for her heart - y, When she wants a par - ti - cu - lar

knows where to look for her heart - y, When she wants a par - ti - cu - lar

cresc. *rall.*
par - ty, I know where to look for my heart - y, When - e - ver I want a par -

p colla voce.
par - ty, She knows where to look for a par -

cresc. *p colla voce.*
par - ty, She knows where to look for a par -

cresc. *p*
par - ty, She knows where to look for a par -

rall. *dim. colla voce.*
cresc.

H a tempo

- ty, For my par - - ty I

- ty, For her par - - ty She

- ty, Ah, — ah, — ah, — ah, — ah, — ah, — She

- ty, Ah, ah, ah, ah, ah, — She

f a tempo *dim.* *p*

f *dim.* *p*

H a tempo *f* *dim.*

stacc. *pp*

know where to look for my par - ty, my par - - ty. —

stacc. *pp*

knows where to look for her par - ty, her par - - ty. —

stacc. *pp*

knows where to look for her par - ty, her par - - ty. —

stacc. *pp*

knows where to look for her par - ty, her par - - ty. —

p *pp*

pp

pp *scd.* *

No 9.

RECIT.— (Phyllis.)

Moderato

VOICE. RECIT.

Nay, tempt me not, To— wealth I'll not be bound—

PIANO. *p*

CHORUS.

In low-ly cot A - lone is vir - tue found. No, no, in-deed high—

rank will ne - ver hurt you— The peer-age is — not — des - ti - tute — of vir -

No 10.

CHORUS OF PEERS, & SONG - (Lord Tol.)

A *Andante espress.*

LORD TOLLER.

- tue Spurn not the no-bly born With love_ af - fect - ed! Nor treat with vir-tuous scorn The

p sostenuto

well con-nect-ed! High rank in-volves no shame, We boast an e - qual claim With him of hum-ble name To

CRUS.

B be res-pect-ed! Blue blood! Blue blood! When vir-tuous love is sought, Thy

p

pow'r is_ naught, Though dat-ing from the Flood, Blue blood, — ah, blue blood!

CHORUS. TENORS

When

BASSES.

When

f

vir-tuous love is sought, Thy pow'r is naught, Though dat-ing from the Flood, Blue blood ah, blue blood!

vir-tuous love is sought, Thy pow'r is naught, Though dat-ing from the Flood, Blue blood, blue blood!

LORD TOL.

Spare us the bit-ter pain Of stern de-ni-als, Nor with low born dis-dain Aug-ment our tri-als;

Hearts just as pure and fair May beat in Bel-grave Square As in the low-ly air Of

Se-ven Di-als! Blue blood! Blue blood! Of what a-vail art thou To

serve us — now? Though dat - ing from the Flood, Blue blood, — ah, blue blood!

CHORUS. TENORS.

Of

BASSES.

Of

f

what a - vail art thou To serve us — now? Though dat - ing from the Flood, Blue blood,

what a - vail art thou To serve us — now? Though dat - ing from the Flood, Blue —

rall.

rall.

LORD TOL.

Ah, blue blood!

RECIT. PHYLLIS.

My

— ah, blue blood!

blood, ah, blue blood!

dim.

Ed. *

No 11. Phyllis, Lord Tol., Lord Mount A., Strephon, Lord Chancellor,
& CHORUS OF PEERS.

C

Lords, it may not be! With grief my heart is ri - ven! You waste your time on

D *a tempo Allegro.*

me, For ah, my heart is gi-ven, Yes, gi-ven!

TENORS.
Gi-ven! Oh, hor - - - ror!

BASSES.
Gi-ven! Oh, hor - - - ror!

D

ces - cen - do

RECIT. LORD CH.

And who has dar'd to brave our high dis - plea-sure And thus de - fy our de - fi-nite com-

RECIT. STREPHON.

- mand! 'Tis I, young Stre-phon! mine this priceless trea-sure: A-against the world

ff

E

I claim my dar-ling's hand! A shep-herd I,

LD. TOL. with 1st TENORS. *pp*

LORD MOUNT A. & LD. CH. with 1st BASSES. *pp*

A

E *Allegro non troppo.*

p *p staccato*

Of Ar - ca - dy, Be - troth'd are we, And

shep-herd he, Of Ar - ca - dee, Be - troth'd are they,

shep-herd he, Of Ar - ca - dee, Be - troth'd are they,

sempre p **F**

mean to be es - pous'd to-day. A shep-herd I, Of Ar - ca - dy, A shep-herd I. Of

sempre p

Es - pous'd to-day. A shep-herd he, Of Ar - ca - dee, A shep-herd he, Of

sempre p

Es - pous'd to-day. A shep-herd he, Of Ar - ca - dee, A shep-herd he, Of

p staccato **F**

Ar - ca - dy; Be - troth'd are we, Be - troth'd are we, And mean to be es - pous'd to-day!

Ar - ca - dee; Be - troth'd are they, Be - troth'd are they, And mean to be es - pous'd to-day!

Ar - ca - dee; Be - troth'd are they, Be - troth'd are they, And mean to be es - pous'd to-day!

G SOLO. LORD TOL.

'Neath this blow, worse than stab of dag - ger, Though we mo - men - ta - ri - ly stag - ger,

G SOLO. LORD MOUNT.

'Neath this blow, worse than stab of dag - ger, Though we mo - men - ta - ri - ly stag - ger,

G *f*

In each heart Proud are we in-nate - ly, Let's de - part Dig - ni - fied and state - ly!

In each heart Proud are we in-nate - ly, Let's de - part Dig - ni - fied and state - ly!

CHORUS OF PEERS.
TENORS.

Let's de - part Dig - ni - fied and state - ly, Dig - ni - fied and state - ly,

BASSES.

Let's de - part Dig - ni - fied and state - ly,

H

p

Dig - ni - fied and state - ly,

Dig - ni - fied and state - ly,

Dig - ni - fied and state - ly,

p
Dig - ni - fied and state - ly!
p
Dig - ni - fied and state - ly!

p
eres -

f
cen - do

TENORS. *ff*
Tho' our hearts she's bad - ly
BASSES. *ff*
Tho' our hearts she's bad - ly

ff *fz* *ff*

bruis - ing, In an - o - ther suit - or choos - ing, Let's pre - tend it's most a -
bruis - ing, In an - o - ther suit - or choos - ing, Let's pre - tend it's most a -

L

-mus-ing, Let's pre-tend it's most a-mus-ing, Ha, ha, ha! ha, ha,

-mus-ing, Let's pre-tend it's most a-mus-ing, Ha, ha, ha! ha, ha,

ha! ha, ha, ha! Tan-ta-ra, tan-ta-ra, tan-ta-ra, tan-ta-ra! Ra, ra, ra,

ha! ha, ha, ha! Tan-ta-ra, tan-ta-ra, tan-ta-ra, tan-ta-ra! Ra, ra, ra,

ra! Tan-ta-ra! Tan-ta-ra!

ra! Tan-ta-ra! Tan-ta-ra!

No. 12.

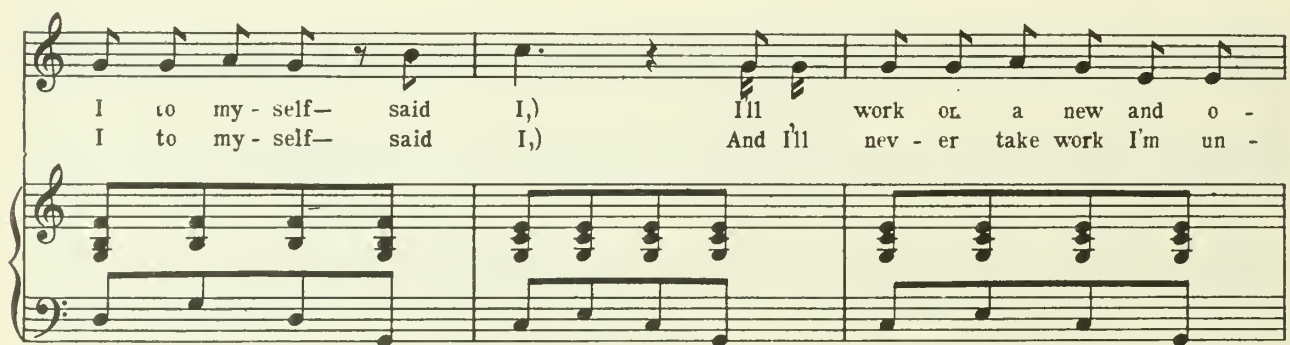
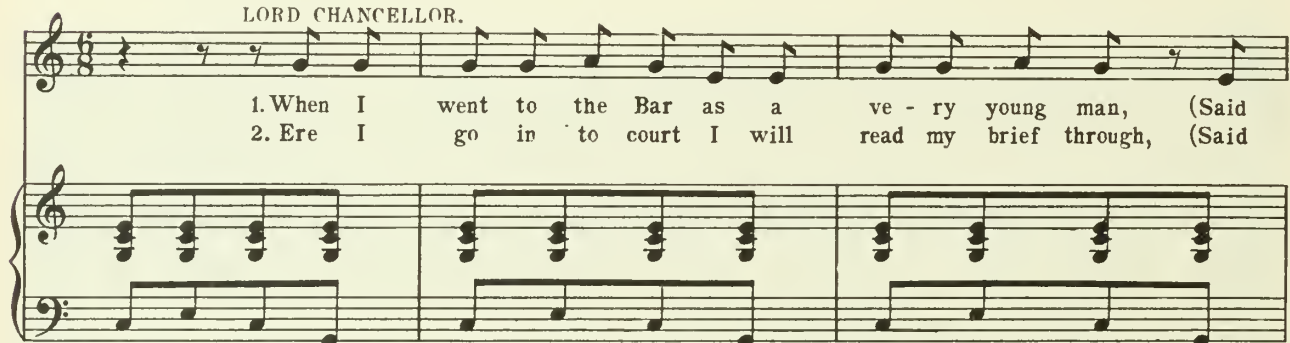
SONG.-(Lord Chancellor.)

Allegro comodo.

PIANO.



LORD CHANCELLOR.



nev - er as - sume that a rogue or a thief Is a gen - tle - man wor - thy im -
learn - ed pro - fes - sion I'll nev - er dis - grace By tak - ing a fee with a

- pli - cit be - lief, Be - cause his at - tor - ney has sent me a brief, (Said
grin on my face, When I have - n't been there to at - tend to the case, (Said

I to my - self - said I!)
I to my - self - said I!)
p

3. I'll nev - er throw dust in a ju - ry - man's eyes, (Said
4. In o - ther pro - fes - sions in which men en - gage, (Said
p

I to my-self— said I,) Or hood-wink a judge who is not o-ver-wise, (Said
I to my-self— said I,) The Ar-my, the Na-vy, the Church, and the Stage, (Said

I to my-self— said I,) Or as - sume that the wit-ness-es summoned in force In Ex-
I to my-self— said I,) Pro - fes-sion-al li-cence, if car-ried too far, Your

-che-quer, Queen's Bench, Common Pleas, or Di-vice, Have perjur'd themselves as a mat-ter of course, } (Said
chance of pro - mo - tion will cer-tain-ly mar— And I fan-cy the rule might ap - ply to the Bar, }

I to my-self— said I!) 2nd time.

Nº 13. FINALE - ACT I. — (Phyllis, Iolanthe, Queen, Leila, Celia, Strephon,
Lord Tol; Lord Mount A. Lord Chancellor. & Chorus of Fairies & Peers.)

Moderato.

PIANO. *p*

STREPHON. *A*

When dark - ly looms the day, And all is dull and grey, To

LORD MOUNT A.

chase the gloom a - way, On thee I'll call! I think I heard him say, That

on a rain - y day, To while the time a - way, On her he'd call!

CHORUS. TENORS.
We

BASSES.
We

p

think we heard him say, That on a rain - y day, To while the time a - way, On her he'd call!

think we heard him say, That on a rain - y day, To while the time a - way, On her he'd call!

IOLANTHE. **B**

When tem - pests wreck thy bark, And all is drear and dark, If

B

LORD TOL.

thou shouldst need an Ark, I'll give thee one! I heard the minx re-mark, She'd

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat (Bb). The lyrics are written below the vocal line.

meet him af - ter dark, In - side St. James's Park, And give him one!

This system continues the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal line.

CHORUS. TENORS.

We

This system shows the entry of the Chorus Tenors. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics "We" are written below the vocal line.

BASSES.

We

This system shows the entry of the Basses. The vocal line is in bass clef with a key signature of one sharp (F#). The lyrics "We" are written below the vocal line.

p

This system shows the piano accompaniment for the chorus. It consists of two staves, treble and bass, with a key signature of one flat (Bb). The dynamics *p* (piano) are indicated.

heard the minx re-mark, She'd meet him af - ter dark, In - side St. James's Park, And give him

This system continues the vocal line and piano accompaniment. The lyrics are written below the vocal line.

heard the minx re-mark, She'd meet him af - ter dark, In - side St. James's Park, And give him

This system continues the vocal line and piano accompaniment. The lyrics are written below the vocal line.

This system shows the final part of the piano accompaniment. It consists of two staves, treble and bass, with a key signature of one flat (Bb).

C **PHYLLIS.**
The pros-pect's ve - ry bad, My heart so sore and sad Will ne - ver more be glad As sum-mer's

IOLANTHE.
The pros-pect's not so bad, Thy heart so sore and sad May ve - ry soon be glad As sum-mer's

LORD TOL.
The pros-pect's not so bad, My heart so sore and sad May ve - ry soon be glad As sum-mer's

STREPHON.
The pros-pect's not so bad, My heart so sore and sad May ve - ry soon be glad As sum-mer's

TENORS.
one!

BASSES.
one!

C

sun! For when the sky is dark, And tem - pests wreck his bark, If

sun! For when the sky is dark, And tem - pests wreck thy bark, If

sun! For when the sky is dark, And tem - pests wreck his bark, If

sun! For when the sky is dark, And tem - pests wreck my bark, If

he should need an Ark, She'll give him one, Give him one, Ah, one!

thou shouldst need an Ark, I'll give thee one, Ah, give thee one, Ah, give thee one!

He should need an Ark, She'll give him one, Ah, give him one, Ah, give him one!

LORD MOUNT.

Ah, give him one, give him one!

I should need an Ark, She'll give me one, Ah, one!

Allegro agitato.

PHYLLIS.

Ah! ————— Oh

shame - less one, trem - ble! Nay, do not en-dea - vour Thy fault to dis-sem - ble; We

STREPHON.

part, and for e - ver! I wor - shipp'd him blind - ly, He wor - ships an - o - ther! At -

- tend to me kind - ly, This la - dy's my mo - ther! This la - dy's his what? This

la - dy's my mo - ther! This la - dy's his what? He says she's his mo - ther! Ha, ha,

ha, ha, ha, ha, ha, ha!

ff con forza

Più vivo.

LORD CHAN.

What means this mirth un - seem-ly, That shakes the

p

LD.TOL.^E

list - 'ning earth? The joke is good ex - treme-ly, And jus - ti - fies our mirth.

p

LORD MOUNT.

This gen-tle-man is seen. With a maid of se-ven-teen, A tak-ing of his *dol - ce*

far nien - - te; And won-ders he'd a - chieve, For he asks us to be-lieve She's his

LORD CHAN.

F

mo-ther-and he's near-ly five-and-twen - ty! Re-col - lect your-self, I pray, And be

care-ful what you say— As the an-cient Ro-mans said, fest - i - na len - te. For I

G

real-ly do not see How so young a girl could be The mo-ther of a man of

CHORUS OF PEERS.

STREPHON.

five-and-twen - ty! *3* Ha, ha, ha, ha, ha, ha, ha, ha! My

Lord of e - vi-dence I have no dearth— She is— has been— my mo-ther, from my

rall.

Andante espressivo.

birth! In ba - by-hood Up - on her lap I lay, With in - fant food She

mois-ten-ed my clay: Had she withheld The suc-cour she supplied, By hunger quell'd, Your Strephon

LD. CHAN:
might have died! Had that refreshment been de-nied, Indeed our Strephon might have

CHORUS OF PEERS.
died, Had that re - fresh-ment been de-nied, In-deed our Strephon might have

H LD. MOUNT.
died! But as she's not His mother, it ap-pears, Why weep these hot Un -

- ne-ces-sa-ry tears? And by what laws Should we, so joy-ous-ly, Re-joice, because our Strephon

did not die? Oh rather let us pipe our eye! Because our Strephon did not

CHORUS OF PEERS.
die! That's ve-ry true-let's pipe our eye Because our Strephon did not die.

RECIT. PHYLLIS.
Go, trait'rous one - for e - ver we must part: To one of you, my Lords, I give my

CHO. OF PEERS. STREPHON. CHO. OF PEERS. STREPHON.

heart: Oh rap - ture! Hear me, Phyl - lis! Oh rap - ture! Ere you

Allegro.

f

PHYLLIS.

Not a word- you did de - ceive me! you did de -

STREPHON.

leave me! Hear me, Phyl - lis!

- ceive me!

TENORS.

Not a word- you did de - ceive, you did de - ceive her!

BASSES.

Not a word- you did de - ceive, you did de - ceive her!

Allegretto.

PHYLLIS.

For rich-es and rank I do not long—Their pleasures are false and vain: I
rich-es and rank that you be-fall Are the on - ly baits you use. So the

p

gave up the love of a lord - ly throng For the love of a sim - ple swain. But
rich-est and rank - i - est of you all My sor - row-ful heart shall choose. As

now that sim-ple swains un-true, With sor-row-ful heart I turn to you— A heart that's
none are so no - ble - none so rich As this cou-ple of lords, I'll find a niche. In my heart that's

cresc. *f*

ach-ing, Quak-ing, break-ing, As sor-row-ful hearts are wont to do! The
ach-ing, Quak-ing, break-ing, For one of you two-and I don't care

riten. *a tempo* *dim.* *p*

2.
which! To you— I give— my heart so rich! I do not
LD. TOL., LD. MOUNT & CHO. OF PEERS.
To which?

Allegro con brio.
p

care! to you— I yield— it is— my doom! I'm not a -
To whom?

- ware! I'm yours for life— if you— but choose. That's your af-
She's whose?

-fair; I'll be a coun - tess, shall I not?

Of

CHORUS.

I do not care! Luck - y lit - tle la - dy! Strephon's lot is

what? Luck - y lit - tle la - dy! Strephon's lot is

M **ff**

sha - dy; Rank, it seems, is vi - tal, "Coun - tess" is the

sha - dy; Rank, it seems, is vi - tal, "Coun - tess" is the

ti - tle, Yes coun - tess coun - tess the ti - tle the

ti - tle, Yes coun - tess coun - tess the ti - tle the

ti - tle But of what I'm not a -

ti - tle But of what I'm not a -

- ware! But of what I'm not a - ware!

- ware! But of what I'm not a - ware!

RECIT. STREPH. *a tempo* CHO. OF PEERS. STREPH.

Can I in-active see my for-tunes fade? No, nol Ho, hol No,

CHO. OF PEERS. RECIT. STREPH. *0 a tempo*

nol Ho, hol Migh-ty pro-tec-tress, hasten to my aid!

CHORUS OF FAIRIES.

Trip-ping hi-ther, trip-ping thi-ther, No-bo-dy-knows why or

whi-ther; Why you want us we don't

know, — But you've sum - mon'd us, and so En - ter all the lit - tle

fai - ries To their u - sual trip - ping mea - sure! — fo o - blige you all our

care is — Tell us, pray, what is your plea - sure!

Più vivo. **STREPHON** The la - dy of my love has caught me talking to an - o - ther — **CHORUS OF PEERS.** Oh, fie! Our

STREPHON Stre - phon is a rogue! I tell her ve - ry plain - ly that the la - dy is my mo - ther —

CHORUS OF PEERS.

STREPH. ^R

Ta - ra - did - dle, ta - ra - did - dle, tol lol lay! She won't be - lieve my state - ment, and de

-clares we must be part - ed, Be - cause on a ca - reer of dou - ble deal - ing I have start - ed, Then

CHORUS OF PEERS.

gives her hand to one of these, and leaves me bro - ken heart - ed — Tar - ra - did - dle, Ta - ra - did - dle,

QUEEN. ^S

tol lol lay! Ah cru - el ones, to sep - ar - ate two lov - ers from each o - ther!

sempre p

CHORUS OF FAIRIES.

QUEEN.

Oh, fie, our Stre - phon's not a rogue! You've done him an in - jus - tice, for the

CHORUS OF FAIRIES.

LD. CHAN.

la - dy is his mo - ther! Ta - ra - did - dle, ta - ra - did - dle, tol lol lay! That

fa - ble p'rhaps may serve his turn as well as a - ny o - ther. I

did - n't see her face, but if they fon - dled one an - o - ther, And

she's but se - ven - teen - I don't be - lieve it was his mo - ther!

CHORUS OF FAIRIES^T

LD. TOL.

Ta - ra - did - dle, ta - ra - did - dle, Tol - lol - lay! I have

of - ten had a use For a tho - rough - bred ex - cuse Of a

p

sud - den (which is Eng - lish for "re - pen - te") But of all I e - ver heard This is

much the most ab - surd, For she's se - ven - teen and he is five - and - twen - ty! Tho' FAIRIES.
PEERS.
For

cresc.

she is se - ven - teen, and he is on - ly five - and - twen - ty! Oh fie, our

she is se - ven - teen, and he is on - ly five - and - twen - ty! Oh fie, our

f

U

LD. MOUNT.

Now lis-ten, pray, to me, For this

Stre-phon's not a rogue!

Stre-phon is a rogue!

cresc. *fz* *p*

pa - ro - dox will be Car-ried no - bo - dy at all con - tra - di - cen - te Her

age, up - on the date Of his birth was *mi-nus* eight, If she's se - ven - teen, and he is five - and -

ere - - - *seen* - - - *do*

-twen - ty!

FAIRIES.

If she is se - ven - teen and he is on - ly five - and - twen - ty!

PEERS.

If she is se - ven - teen and he is on - ly five - and - twen - ty!

f *dim.*

All the Principals except QUEEN, IOL., and STREPH.

pp
(In a whisper) To say she is his mo-ther is an ut-ter bit of fol-ly!

To say she is his mo-ther is an ut-ter bit of fol-ly!

pp

Oh fie, our Stre-phon's not a rogue! Per-haps his brain is ad-dled, And it's

Oh fie, our Stre-phon is a rogue! Per-haps his brain is ad-dled, And it's

ve-ry me-lan-cho-ly! Ta-ra-did-dle, ta-ra-did-dle, tol lol lay! I

ve-ry me-lan-cho-ly! Ta-ra-did-dle, ta-ra-did-dle, tol lol lay! I

W

would - n't say a word that could be rec - koned as in - ju - rious, But to

would - n't say a word that could be rec - koned as in - ju - rious, But to

W

cresc. molto.

find a mo - ther young - er than her son is ve - ry cu - rious. And

cresc. molto.

find a mo - ther young - er than her son is ve - ry cu - rious. And

cresc. molto

that's a kind of mo - ther that is u - su - al - ly spu - rious!

that's a kind of mo - ther that is u - su - al - ly spu - rious!

f unis
Ta - ra - did - dle, ta - ra - did - dle, tol - lol - lay!

f Ta - ra - did - dle, ta - ra - did - dle, tol - lol - lay!

LORD CHAN. *Allegro vivace.*

Go a - way, ma - dam; I should say ma - dam, You dis -

-play, ma - dam, Shock - ing taste. It is rude, ma - dam, To in - trude, ma - dam, With your

brood, ma - dam. Bra - zen - faced! You come here, ma - dam, In - ter - fere, ma - dam, With a

peer, ma-dam (I am one.) You're a - ware, ma-dam, What you dare, ma-dam, So take

X CHORUS OF FAIRIES.

care, ma-dam, And be - gone! Let us stay, ma-dam, I should say, ma-dam, They dis -

p

- play, ma-dam, Shocking taste. It is rude, ma-dam, To ai - lude, ma-dam, To your

brood, ma-dam, Bra-zen - faced! We don't fear, ma-dam, A - ny peer, ma-dam, Tho' my

dear ma-dam, This is one. They will stare, ma-dam, When a - ware, ma-dam, What they

dare, ma-dam—What they've done! ^Y ^{QUEEN.} Beard - ed by these pu - - ny

mor-tals! I will launch from fai - - ry por-tals

All the most ter - ri - - fic thun - ders In my—

PHYLLIS.

ar - - - mour - y of won - ders! Should they launch ter -

- ri - fic won - ders, All would then re - pent their

A

blun - ders! Sure - - - ly these must be im -

QUEEN.

Beard - - - ed by these pu - - - ny

FAIRIES.

Let us stay, ma-dam, I should say, madam, They dis - play, ma-dam, Shocking

PEERS.

Go a - way, ma-dam, I should say, madam, You dis - play, ma-dam, Shocking

A

Go a - way, ma-dam, I should say, madam, You dis - play, ma-dam, Shocking

mor - tals! Should they launch from fai - - - ry
 mor - tals! I will launch from fai - - - ry
 taste. It is rude, ma-dam, To al - lude, ma-dam, To your brood, ma-dam, Bra-zen-
 taste. It is rude, ma-dam, To in - trude, ma-dam, With your brood, ma-dam, Bra-zen-

por - tals All their most ter - - - ri - - - fic
 por - tals All the most ter - - - ri - - - fic
 -faced! We don't fear, ma-dam, A - ny peer, madam, Tho', my dear madam, This is
 -faced! You come here, ma-dam, In - ter - fere, madam, With a peer, madam (I am

B

won - ders, We should then re - pent

thun - ders, In my ar - - mour - - y

one. They will stare, ma - dam, When a - ware, madam, What they dare, ma - dam, When a -

one). You're a - ware, ma - dam, What you dare, madam, So take care, ma - dam, What you

our blun - - - - ders! Should re - -

of won - - - - ders!

- ware, madam, What they've done! They will stare, When a - ware, What they dare, What they've

dare, madam, And be - gone! You're a - ware, What you dare, So take care, And be -

ff - pent, _____ re - - - -

ff My _____

UNIS, & THREE SOPS with PHYLLIS.

done, ma-dam, They will stare, ma-dam, When a - ware, ma-dam, What they dare, madam, What they've

ff - gone!

ff

- pent _____ our blun - - - -

ar - - - - mour - - - - y of won - - - -

done, ma-dam, They will stare, ma-dam, When a - ware, ma-dam, What they dare, ma-dam, What they've

— You're a - ware, ma-dam, What you dare, ma-dam, So take care, ma-dam, And be -

G

- ders!

- ders!

done! They will stare, ma-dam When a- ware, What they dare madam, What they've done, madam, They will

- gone! You're a - ware, ma-dam, What you dare, So take care, madam, And be - gone, madam, You're a -

G

We should then, should then re - - pent! _____

They will soon, will soon re - - pent! _____ Oh!

stare, madam, When a - ware, madam, What they dare, madam, What they've done!

- ware, madam, What you dare, madam, So take care, madam, And be - gone! _____

Fin. *

D. QUEEN.

Chan - cel - lor un - wa - ry It's high - ly ne - ces - sa - ry Your tongue to teach Re -
One bar the same as two of the preceding movement.

- spect-ful speech-Your at - ti-tude to va - ry! Your ba - di-nage so ai - ry, Your

man - ner ar - bi - tra - ry. Are out of place When face to face With an in flu -

- en - tial Fai - ry!

CHORUS OF MEN TENORS.

BASSES.

We ne - ver knew we were talk - ing to An

We ne - ver knew we were talk - ing to An

LORD CHAN.

A plague on this va - ga - ry! I'm in a nice quan -

in - flu - en - tial Fai - ry!

in - flu - en - tial Fai - ry!

- da - ry! Of has - ty tone With dames un - known I ought to be more cha - ry! It

^G seems that she's a fai - ry From An - der - sen's Li - bra - ry, And I took her for the pro -

- pri - e - tor Of a La - dies' Se - mi - na - ry!

TENORS. *p* We took her for The pro -

BASSES. *p* We took her for The pro -

RECIT. QUEEN.

When

- pri-e - tor Of a La-dies' Se-mi - na-ry!

- pri-e - tor Of a La-dies' Se-mi - na-ry!

mf

RECIT. CELIA.

next your Houses do as - sem-ble, You may tremble! Our wrath, when gentlemen of-

mf

RECIT. LELIA.

- fend us Is tremendous! They meet, who underate our call-ing, Doom ap-pal-ling!

mf

J RECIT. QUEEN *a tempo*

Take down our sen-tence as we speak it, And he shall wreak it!

p

Allegro.

QUEEN.

CHORUS OF PEERS.
TENORS.

1. Hence-forth, Stre-phon, cast a - way

Oh, spare us!
BASSES.

Oh, spare us!

Crooks and pipes and rib-bons so gay!

Flocks and herds that bleat and low;

K CHORUS. FAIRIES.

In - to Par - lia - ment you shall go!

In - to Par - lia - ment he shall go!

PEERS.

K In - to Par - lia - ment he shall go! .

Backed by our su - preme au - tho - ri - ty,

He'll com - mand a large ma - jo - ri - ty:

Backed by their su - preme au - tho - ri - ty,

He'll com - mand a large ma - jo - ri - ty:

In - to Par-lia-ment, in - to Par-lia-ment, Par-lia-ment. Par-lia-ment, he shall go! In - to

In - to Par-lia-ment, in - to Par-lia-ment, Par-lia-ment, Par-lia-ment, he shall go! In - to

pp Par-lia-ment he shall go! In - to Par-lia-ment, in - to Par-lia-ment,

pp Par-lia-ment he shall go! In - to Par-lia-ment, in - to Par-lia-ment,

p

Par-lia-ment, Par-lia-ment, he shall go! In - to Par-lia-ment he shall go!

Par-lia-ment, Par-lia-ment, he shall go! In - to Par-lia-ment he shall go!

QUEEN.

In the Par - lia - men - try hive

Lib - 'ral or Con - ser - va - tive Whig or To - ry I don't know But

CHORUS. FAIRIES.
in - to Par - lia - ment you shall go! In - to Par - lia - ment he shall go!

PEERS.
In - to Par - lia - ment he shall go!

Backed by our su - preme au - tho - ri - ty, He'll com - mand a large ma - jo - ri - ty:

Backed by their su - preme au - tho - ri - ty, He'll com - mand a large ma - jo - ri - ty:

In - to Par-lia-ment, P A R Par-liament, he shall go! In-to

In - to Par-lia-ment, P A ar-liament, he shall go! In-to

pp Par-lia-ment he shall go! In - to Par-lia-ment, in - to Par-lia-ment,

pp Par-lia-ment he shall go! In - to Par-lia-ment, in - to Par-lia-ment,

p

Par-lia-ment, Par-lia-ment, he shall go! In - to Par - lia-ment he shall go!

Par-lia-ment, Par-lia-ment, he shall go! In - to Par - lia-ment he shall go!

crescendo e rallentando

QUEEN. (*speaks through the music.*)

Every bill and every measure That may gratify his pleasure,
Though your fury it arouses, Shall be passed by both your Houses!

You shall sit, if he sees reason,
Through the grouse and salmon season:

He shall end the cherished rights
You enjoy on Friday nights:

He shall prick that annual blister,
Marriage with deceased wife's sister

Titles shall ennoble, then,
All the Common Councilmen:

Peers shall teem in Christendom,

And a Duke's exalted station

Be attainable by Com-
petitive Examination!

Allegro molto.
CHORUS FAIRIES.

PEERS.

Their hor - ror!

Oh,

hor - ror!

They can't dis - sem - ble! Nor hide the fear that makes them trem - ble!

CELIA with 1st. SOPS. SOPRANOS.
LEILA & QUEEN with 2nd SOPS. With Stre - phon for your foe, no doubt, A fear - ful pros - pect
TENORS & BASSES.
STREPHON with BASSES. Young Stre - phon is the kind of lout We do not care a

Allegro marziale.

f

o - pens out! And who shall say What e - vils may Re - sult in con - se -
fig a - bout! We can - not say What e - vils may Re - sult in con - se -

f

- quence! A hid - eous ven - geance will pur - sue All no - ble-men who
- quence! But lord - ly ven - geance will pur - sue All kinds of com - mon

f

ven- ture to Op - pose his views, Or bold - ly choose To of - fer him of -

peo - ple who Op - pose our views, Or bold - ly choose To of - fer us of -

- fence. 'Twill plunge them in - to grief and shame, His kind for - bear - ance

- fence.

they must claim, If they'd e-scape, In a - nyshape A ve - ry pain - ful wrench.

Your

M

pow'rs we daunt-less-ly pooh-pooh: A dire re-venge will fall on you If you be-siege Our

(The word "*pres-tige*" is French, The word "*pres-tige*" is French:) Al -

high *pres-tige*. Your

N *cresc.* *f*

- though our threats you now pooh-pooh, A dire re-venge will fall on you. With

N *cresc.* *f*

pow'rs we daunt-less-ly poon-pooh: A dire re-venge will fall on you. Young

cresc. *scen* *do*

Stre - phon for your foe, no doubt, A fear - ful pros - pect o - pens out! And who shall say What

Stre - phon is the kind of lout We do not care a fig a - bout! We can - not say What

0

e - vils may Re - sult in con - se - quence?

e - vils may Re - sult in con - se - quence. Our lord - ly style You shall not quench With

(That word is French) (A

base *ca-naïlle!* Dis - tinc - tion ebbs Be - fore a herd Of vul - gar *plebs!*

La - tin word.) (A Greek re - mark.)

'Twould fill with joy And mad - ness stark The *όι-πολλοι!* One

Q

Your lord - ly style We'll

La - tin word, one Greek re-mark, And one that's French!

p leggiero.

quick - ly quench With base *ca-naille*— Dis - tinc - tion ebbs Be - fore a herd Of

(That word is French!)

vul-gar *plebs*! 'Twill fill with joy And mad-ness stark The *ὀι-πολλοι*!

(A La-tin word.) (A

One La-tin word, one Greek re-mark, And one that's French! With

Greek re-mark.) Young

R
Stre-phon for your foe, no doubt, A fear-ful pros-pect o-pens out! And who shall say What

Stre-phon is the kind of lout We do not care a fig a-bout! We can-not say What

R

e - vils may Re - sult in con - se - quence? A ter - rible ven - geance will pur - sue All

e - vils may Re - sult in con - se - quence, But lord - ly ven - geance will pur - sue All

fz

no - ble-men who ven - ture to Op - pose his views, Or bold - ly choose To of - fer him of -

kinds of com - mon peo - ple who Op - pose our views, Or bold - ly choose To of - fer us of -

S
-fence. We will not wait, _____ We go sky - high! _____ Our threa - ten'd

ff
-fence. You need - n't wait, A - way you fly! Your threa - ten'd hate We thus de - fy! You

S
ff

hate You won't de - - -

need - n't wait, A - way you fly! Your threa - ten'd hate We thus, we thus de -

8-

T

- fy! We will not wait, We go sky-high! Our threa - ten'd

- fy! You need - n't wait, A - way you fly! Your threa - ten'd

T 8-

U

hate You won't de - fy! A - way we go! We

hate We thus de - fy! A - way, You go You

go sky high! Our threa-ten'd hate You won't de - fy! You won't

go sky high Your threa-ten'd hate We thus de - fy! We thus

de - - - fy! You won't, you won't de - fy! You

de - - - fy! We thus, we thus de - fy! We

won't, you won't de - fy!

thus, we thus de - fy!

Act II.

No. 1.

SONG—(Sentry.)

Allegretto moderato.

PIANO.

f

p

A

cres - cen - do

ff

SENTRY.

1 When

B♭ Moderato.

all night long a chap re-mains On sen - try-go, to chase mo - no-to-ny He
in that House M. P's di - vide, If they've a brain and ce - re - bel-lum, too, They've

ex - er - ci - ses of his brains, That is, as-sum-ing that he's got a - ny. Tho'
got to leave that brain out - side, And vote just as their lead-ers tell 'em to. But

nev - er nur - tur'd in the lap Of lux - u - ry, Yet I ad - mon-ish you, I
then the pros - spect of a lot Of dull M. P's in close prox - i - mi - ty, All

am an in - tel - lec-tual chap, And think of things that would as - ton-ish you. I
think - ing for them-selves, is what No man can face with e - qua - ni-mi - ty. Then

Tempo I.

of - ten think it's com - i - cal - Fal, lal, - la! Fal, lal, - la! How } Na - ture al - ways
let's re - joice with loud Fal lal - Fal, lal, - la! Fal, lal, - la! That }

does con - trive - Fal lal, - la, la! . That - ev - 'ry boy and - ev - 'ry gal That's

born in - to the world a - live, Is ei - ther a lit - tle Lib - er - al, Or else a lit - tle Con -

- ser - va - tive! Fal, lal, - la! Fal, lal, - la! Is ei - ther a lit - tle Lib - er - al, Or

else a lit - tle Con - ser - va - tive! Fal, lal, la!

1. 2. When

ff

No. 2.

CHORUS OF FAIRIES AND PEERS.

Allegro vivace.

PIANO. *f*

FAIRIES.

Stre-phon's a Mem-ber of Par - lia-ment! Car-ries ev - 'ry Bill he choos-es. To his mea-sures

all as-sent;- Showing that fai-ries have their u-ses.

Whigs and To-ries Dim their glo-ries, Giv-ing an ear_ to all his sto-ries- Lords and Commons are

both in the blues: Stre-phon makes them shake in their shoes! Shake in their shoes! Shake in their shoes!

Shake in their shoes! Shake in their shoes! Strephn makes them shake in their shoes, in their shoes!

PEERS.

PEERS.

Stre-phon's a Mem-ber of Par - lia-ment! Run-ning a-muck of all a - bus - es His un - qua - li -

A musical score for a song. The top staff is a bass clef with a key signature of two flats (B-flat and E-flat). It contains a melody with eighth and sixteenth notes. Below the staff is the lyrics: "Stre-phon's a Mem-ber of Par - lia-ment! Run-ning a-muck of all a - bus - es His un - qua - li -". The bottom section consists of two staves, a treble and a bass clef, with a key signature of two flats. The treble staff has a melody with eighth notes and rests. The bass staff has a bass line with eighth notes and rests, starting with a forte (f) dynamic marking.

-fied as - sent Some - how no - bo - dy now__ re - fu - ses.

Whigs and Tories Dim their glo-ries, Giv-ing an ear_ to all his sto-ries, Car-ry-ing ev - ry

Bill he may wish: Here's a pret-ty ket-tle of fish! Ket-tle of fish- Ket-tle of fish-

The musical score is written for voice and piano. The vocal line is in the bass clef, and the piano accompaniment consists of a right-hand melody in the treble clef and a left-hand accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Bill he may wish: Here's a pret-ty ket-tle of fish! Ket-tle of fish- Ket-tle of fish-". The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and a melodic line with slurs and ties. The vocal line has a melodic line with slurs and ties, and a final phrase that is cut off by a dashed line.

Ket-tle of fish— Ket-tle of fish— Here's a pret - ty ket-tle, a ket-tle of fish!

G FAIRIES.

Strephon's a Mem-ber of Par - lia - ment! Car-ries ev - 'ry Bill he choos-es

PEERS.

Strephon's a Mem-ber of Par - lia - ment! Car-ries ev - 'ry Bill he choos-es

To his mea - sures all as-sent,— Car - rying ev - 'ry Bill he may wish, Car-rying ev - 'ry

To his mea - sures all as-sent,— Car - rying ev - 'ry Bill he may wish, Car-rying ev - 'ry

Bill he may wish: Here's a pret - ty ket-tle of fish!

Bill he may wish: Here's a pret - ty ket-tle of fish!

ff

No. 3.

SONG—(Lord Mountarat, with Chorus.)

Maestoso.

VOICE

PIANO.

ff

1. When

Bri - tain real - ly rul'd the waves—(In good Queen Bess's— time) The House of Peers made
 Wel - ling-ton thrash'd Bo - na-parte, As ev-'ry child can tell, The House of Peers through-
 while the House of Peers with-holds Its le - gis - la - tive hand, And no - ble states-men

no pre-tence, To in - tel - lec - tual em-in-ence, Or scho-lar-ship su - blime; Yet
 out the war, Did no-thing in par - tic - u - lar, And did it ve - ry well: Yet
 do not itch To in - ter - fere with mat-ters which They do not un - der - stand: As

Bri - tain won her prou - est bays In good Queen Bess - 's glo - rious days! Yet
 Bri - tain set the world a-blaze In good King George-'s glo - rious days! Yet
 bright will shine Great Bri - tain's rays, As in King George-'s glo - rious days! As

CHORUS. FAIRIES.

Bri - tain won her prou - est bays In good Queen Bess - 's glo - rious days. Yes,
 Bri - tain set the world a-blaze In good King George-'s glo - rious days. Yes,
 bright will shine Great Bri - tain's rays, As in King George-'s glo - rious days. As

PEERS.

Yes,
 Yes,
 As

last verse only
 In good King George-'s glo - rious days. 1. & 2. When days.
 3. And days.
 Bri - tain won her prou - est bays In good Queen Bess - 's glo - rious days. days.
 Bri - tain set the world a-blaze In good King George-'s glo - rious days. days.
 bright will shine Great Bri - tain's rays, As in King George-'s glo - rious days. days.
 Bri - tain won her prou - est bays In good Queen Bess - 's glo - rious days. days.
 Bri - tain set the world a-blaze In good King George-'s glo - rious days. days.
 bright will shine Great Bri - tain's rays, As in King George-'s glo - rious days. days.

Nº 4. DUET.— (Leila, Celia, with Chorus of Fairies, Lord Mountarat
& Lord Tolloller.)

VOICE. LEILA. *f* 1st Verse. *p*

In vain to us you plead— Don't

PIANO. CELIA. 2nd Verse Your dis - re - spect - ful sneers— Don't

p staccato

go! Your pray'rs we do not heed— Don't go! It's

go! Call forth in - dig - nant tears— Don't go! You

true we sigh, But don't sup - pose A tear - ful eye For - give - ness shows. Oh no!

break our laws, You are our foe! We cry, be - cause we hate you so. You know!

We're ve - ry cross in - deed, Yes, ve - ry cross. Don't

You ve - ry wick - ed Peers! You wick - ed Peers! Don't

f *dim.* *p*

K CHORUS.

go! It's true we sigh— But don't sup-pose A tear-ful eye For - give-ness shows.
go! You break our laws, You are our foe! We cry, be-cause We hate you so!

Oh no! We're ve - ry cross in - deed, Yes, ve - ry cross,
You know! You ve - ry wick-ed Peers, You wick - ed Peers,

f *dim.*

p 1. Don't go!
Don't

p *f* *p*

2. LD. TOL. & LD. MOUNT.

go! Our dis - re - spect - ful sneers, ha, ha! Call forth in - dig - nant

pp

p FAIRIES. LD TOL. LD. MT. & PEERS

tears, ha, ha! If that's the case, my dears— Don't go! We'll go!

Nº 5.

SONG.— (Queen, with Chorus of Fairies.)

Andante.

QUEEN.

PIANO.

1. Oh, fool-ish
2. On fire that

fay, Think you, be - cause His brave ar - ray My bo - som thaws, I'd dis - o -
glows With heat in - tense I turn the hose Of com - mon sense, And out it

- bey Our fai - ry laws? Be-cause I fly In realms a - bove, In ten-den -
goes At small ex - pense! We must main-tain Our fai - ry law; That is the

- cy To fall in love, Re - sem-ble I The am - 'rous dove? Re -
main On which to draw- In that we gain A Cap - tain Shaw! In

-semble I the am'rous dove? Oh, am'rous dove! Type of O-vi-dius
that we gain A Cap-tain Shaw! Oh, Cap-tain Shaw! Type of true love kept

Na - so! This heart of mine is soft as thine, Al - though I dare not say so!
un - der! Could thy Brigade With cold cascade Quench my great love I won - der!

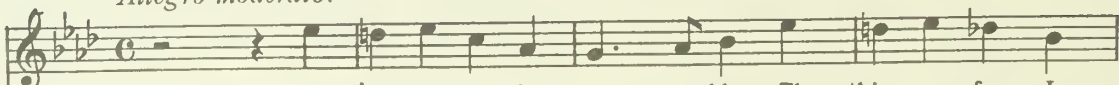
CHORUS. QUEEN
Oh, am'rous dove! Type of O-vi-dius Na - so! This heart of mine is
Oh, Cap-tain Shaw! Type of true love kept un - der! Could thy Brigade With


(2nd time) soft as thine, Al-though I dare not say so!
cold cascade Quench my great love I won - der!
CHORUS (2nd verse only.)
I won-der!


No. 6.


QUARTET.— (Phyllis, Lord Tolloller, Lord Mount., & Sentry.)

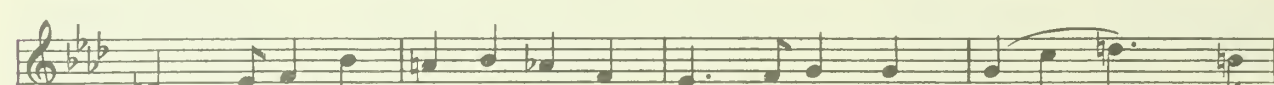
Allegro moderato.


LORD TOL.  Tho' praps I may in - cur your blame, The things are few I


PIANO  *p*

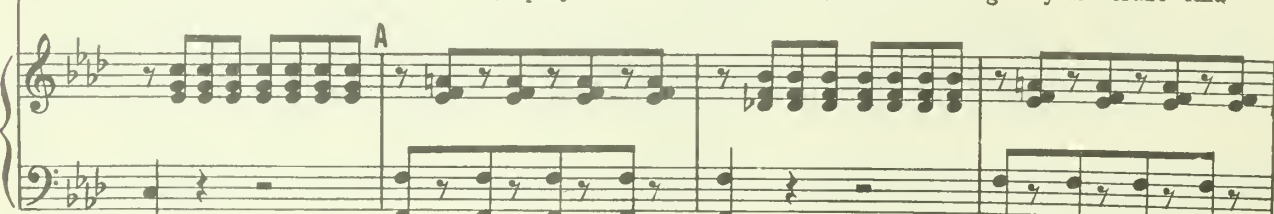
LORD MOUNT.  would not do In Friend - ship's name! And I may say I



 think the same; Not e - ven love Should rank a - bove True Friend - ship's



^A
PHYLLIS.  name! Then free me, pray: be mine the blame: For - get your craze And

 ^A

go your ways, In Friend - ship's name - In Friend - - ship's

name! Oh, ma-ny a man, in Friend-ship's name, Has yield - ed for - tune,

LORD TOL. Oh, ma-ny a man, in Friend-ship's name, Has yield - ed for - tune,

LORD MOUNT. Oh, ma-ny a man, in Friend-ship's name, Has yield - ed for - tune,

SENTRY. Oh, ma-ny a man, in Friend-ship's name, Has yield - ed for - tune,

Oh, ma-ny a man, in Friend-ship's name, Has yield - ed for - tune,

rank, and fame! But no one yet, in the world so wide, Has yield-ed up a pro - mised

rank, and fame! But no one yet, in the world so wide, Has yield-ed up a pro - mised

rank, and fame! But no one yet, in the world so wide, Has yield-ed up a pro - mised

rank, and fame! But no one yet, in the world so wide, Has yield-ed up a pro - mised

bride! This sa - - -
 bride! This sa - - - cri-
 bride! This sa - - -
 bride! *p* *ad lib.* *rall. cresc.* *f* This sa - - -
 bride! Ac - cept, oh Friend-ship, all the same, This sa - - - cri-
p *a tempo*

- - cri-fice to thy dear name! Ac - cept this sa - cri-fice to thy dear name!
 - fice to thy dear name! Ac - cept this sa - cri-fice to thy dear name!
 - - cri-fice to thy dear name! Ac - cept this sa - cri-fice to thy dear name!
 - fice to thy dear name! Ac - cept this sa - cri-fice to thy dear name!
dim. *p* *rall.* *pp*

p

No. 7.

RECITATIVE & SONG.—(Lord Chancellor.)

Allegro.

PIANO. *f*

RECIT. LORD CHAN.

Love, un-re-

A a tempo

-quit - ed, robs me of my rest:

A

f

Love, hope-less love, my ar - dent soul en - cum-bers: Love, night-mare

fz

like, lies hea-vy on my chest, And weaves it-self

B

dim.

a tempo

in-to my mid-night slum - bers!

p

fz

Allegro ma non troppo.

p

When you're ly-ing a-wake with a dis-mal head-ache, and re - pose is ta-boo'd by anx-

C

-i - e - ty, I con - ceive you may use a - ny lan - guage you choose to in -

-dulse in, with - out im - pro - pri - e - ty; For your brain is on fire - the bed - clothes con - spire - of

u - su - al slum - ber to plun - der you: First your coun - ter - pane goes, and un -

-co - vers your toes, and your sheet slips de - mure - ly from un - der you; Then the

D

blank-et - ing tic - kles - you feel like mixed pic - kles - so ter - ri - bly sharp is the

prick - ing, And you're hot, and you're cross, and you tum - ble and toss till there's

no - thing 'twixt you and the tick - ing. Then the **E** bed - clothes all creep to the

ground in a heap, and you pick 'em all up in a tan - gle; Next your pil - low re - signs and po -

-lite - ly de - clines to re - main at its u - su - al an - gle! Well, you

F
get some re - pose in the form of a doze, with hot eye-balls and head e - ver

ach - ing, But your slum - ber - ing teems with such hor - ri - ble dreams that you'd

ve - ry much bet - ter be wak - ing; For you dream you are cross - ing the Channel, and toss - ing a -
G
pp

- bout in a steam - er from Har - wich — Which is some - thing be - tween a large

bath - ing ma - chine and a ve - ry small se - cond class car - riage — And you're

giv - ing a treat (pen - ny ice and cold meat) to a par - ty of friends and re -

- la - tions— They're a ra - ven - ous horde—and they all came on board at Sloane

Square and South Kensing-ton ^HSta-tions. And bound on that jour-ney you find your at - tor-ney (who

start - ed that morn-ing from De - von;) He's a bit un - der - siz'd, and you

don't feel sur-pris'd when he tells you he's on - ly e - le - ven. Well, you're

J
 driv-ing like mad with this sin-gu-lar lad (by-the - bye the ship's now a four -

- wheel-er,) And you're play-ing round games, and he calls you bad names, when you

K
 tell him that "ties pay the deal-er;" But this you can't stand, so you throw up your hand, and you

find you're as cold as an i-ci-cle; In your shirt and your socks (the black

silk with gold clocks,) cross-ing Sal's-bu-ry Plain on a bi-cy-cle. And

L
 he and the crew are on bi - cy - cles too—which they've some-how or oth - er in -

- vest - ed in— And he's tell - ing the tars, all the par - tic - u - lars of a

com - pa - ny he's in - ter - est - ed in— It's a scheme of de - vi - ces, to get at low pri - ces, all

goods from cough mix - tures to ca - bles (Which tic - kled the sail - ors) by

treat - ing re - tail - ers, as though they were all ve - ge - ta - bles— You

M

get a good spades man to plant a small trades-man, (first take off his boots with a

boot-tree,) And his legs will take root, and his fin - gers will shoot, and they'll

N

blos-som and bud like a fruit-tree - From the green-gro-cer tree you get grapes and green-pea, cau-li -

- flow - er, pine - ap - ple, and cran - ber - ries, While the pas - try - cook plant, cher - ry

bran - dy will grant, ap - ple puffs, and three - cor - ners, and ban - bur - ys - The

0
 shares are a pen - ny, and e - ver so ma - ny are ta - ken by Roths-child and

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat). It begins with a whole note '0' (representing a whole rest) followed by eighth notes. The piano accompaniment is in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

Ba-ring, And just as a few are al - lot-ted to you, you a - wake with a shud-der des -

The second system continues the vocal line and piano accompaniment. The vocal line has a mix of eighth and sixteenth notes. The piano accompaniment maintains the same rhythmic pattern in the bass and provides harmonic support in the treble.

0
 - pair-ing - You're a reg - u - lar wreck, with a crick in your neck, and no

The third system of music. The vocal line starts with a whole note '0' (whole rest) before the lyrics. The piano accompaniment continues with the established bass line and treble chords.

won - der you snore, for your head's on the floor, and you've nee - dles and pins from your

cre - - -

The fourth system of music. The vocal line continues with eighth notes. The piano accompaniment features a more active right hand with chords and moving lines, while the bass line remains steady.

soles to your shins and your flesh is a - creep, for your left leg's a - sleep, and you've

scen - do

cramp in your toes, and a fly on your nose, and some fluff in your lung, and a

R

dim.

fe - ver - ish tongue, and a thirst that's in - tense, And a gen - e - ral sense that you

have - n't been sleep - ing in clo - ver; But the

cre - scen - do

S

dark - ness has pass'd, and it's day - light at last, and the night has been

p

long— dit-to, dit-to my song— And thank good-ness they're both of them o -

cre - scen - do

colla voce

- ver!

Con fuoco

ff

Nº 8. TRIO.— (Lord Tolloller, Lord Mountararat, & Lord Chancellor.)

Tempo di Valse.

PIANO.

LORD TOL. 2nd Verse.

He — who shies At such a prize

LORD MOUNT. 1st Verse.

If you go in You're sure to win —

Is — not worth a ma - ra - ve - di, Be — so kind

Yours will be the charm - ing mai - die: Be — your law

To bear in mind — “Faint — heart ne - ver won fair

The an - cient saw, “Faint — heart ne - ver won fair

A (Together each verse.)

la - dy!’ Ne - ver, ne - ver, ne - ver. “Faint heart

la - dy!’ Ne - ver, ne - ver, ne - ver. “Faint heart

LORD CHAN.

Ne - ver, ne - ver, ne - ver. “Faint heart

ne - ver won fair la - dy!’

ne - ver won fair la - dy!’

ne - ver won fair la - dy!’

1. Ev - 'ry jour - ney shines has — an end— When at the
2. While the sun shines make — your hay— Where — a

1. Ev - 'ry jour - ney shines has — an end— When at the
2. While the sun shines make — your hay— Where — a

1. Ev - 'ry jour - ney shines has — an end— When at the
2. While the sun shines make — your hay— Where — a

p

worst af - fairs — will mend — Dark — the dawn when day is
will is, there's a way — Beard — the li - on in his

worst af - fairs — will mend — Dark — the dawn when day is
will is, there's a way — Beard — the li - on in his

worst af - fairs — will mend — Dark — the dawn when day is
will is, there's a way — Beard — the li - on in his

nigh — Hus - tle your the horse and - don't say die!
lair — None but the brave de - serve the fair!

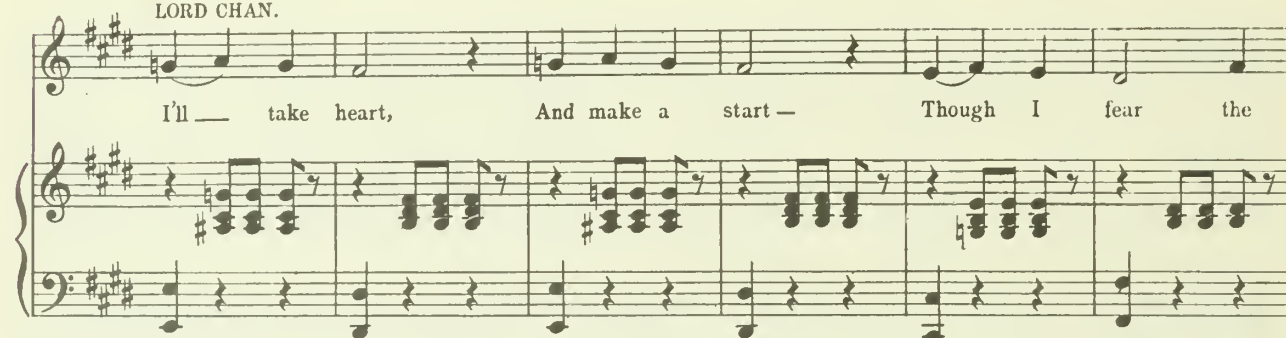
nigh — Hus - tle your the horse and - don't say die!
lair — None but the brave de - serve the fair!

nigh — Hus - tle your the horse and - don't say die!
lair — None but the brave de - serve the fair!

C *ff*



LORD CHAN.



E LORD TOL.
 Ne - ver, ne - ver, ne - ver, "Faint heart ne - ver won fair
 LORD MOUNT.
 Ne - ver, ne - ver, ne - ver, "Faint heart ne - ver won fair
 Ne - ver, ne - ver, ne - ver, "Faint heart ne - ver won fair

F
 la - dy!" No - thing ven - ture,
 la - dy!" No - thing ven - ture,
 la - dy!" No - thing ven - ture,

no - thing win - Blood - is thick, but wa - ter's thin -
 no - thing win - Blood - is thick, but wa - ter's thin -
 no - thing win - Blood - is thick, but wa - ter's thin -

In for a pen - ny, in for a pound— It's Love— that

In for a pen - ny, in for a pound— It's Love— that

In for a pen - ny, in for a pound— It's Love— that

G ff makes the world go round! No - thing ven - ture,

ff makes the world go round! No - thing ven - ture,

ff makes the world go round! No - thing ven - ture,

G ff makes the world go round! No - thing ven - ture,

f no - thing win, Blood — is thick, but wa - ter's

f no - thing win, Blood — is thick, but wa - ter's

f no - thing win, Blood — is thick, but wa - ter's

G no - thing win, Blood — is thick, but wa - ter's

thin — In for a pen - ny, in for a pound — It's

thin — In for a pen - ny, in for a pound — It's

thin — In for a pen - ny, in for a pound — It's

Love — that makes the world go round! _____

Love — that makes the world go round! _____

Love that makes the world go round! _____

ff

17614

Detailed description: This is a musical score for a song. It features three vocal staves at the top, each with the lyrics 'thin — In for a pen - ny, in for a pound — It's'. Below these are three piano accompaniment staves. The first piano staff has a treble and bass clef. The second piano staff has a treble clef. The third piano staff has a bass clef. The music is in 2/4 time and the key signature has three sharps (F#, C#, G#). The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' (fortissimo). The lyrics are written below the vocal staves, and there are blank lines for the piano staves to indicate where the piano part should be written.

No 9.

DUET.—(Phyllis & Strephon.)

Allegro gioioso.

STREPHON.

PIANO.

STREPHON.

If we're weak e - nough to tar - ry Ere we mar - ry, You— and I,

p

Of the feel - ing I in - spire You may tire — By— and bye;

A

For peers with flow - ing cof - fers Press their of - fers, That— is why

A

p

I am sure we should not tar - ry Ere we mar - ry, You_ and I.

PHILLIS.

If we're weak e - nough to tar - ry Ere we mar - ry, You_ and I,

With a more at - trac - tive mai - den, Jew - el la - den, You_ may fly;

B. rall.

If by chance we should be part - ed, Bro - ken heart - ed I_ should die.

a tempo

So I think we will not tar - ry Ere we mar - ry, You_ and I.

Ah, Ah, If we're weak e -

Ped. *p* *

- nough to tar - ry Ere we mar - ry, You_ and I, With a more at -

- nough to tar - ry Ere we mar - ry, You_ and I, Of the feel - ing

-trac - tive mai - den, Jew - el la - den, You - may fly. You _____ and

I in-spire, You may tire — By - and-bye, Of the feel - ing I in-spire,

I, _____ If we're weak e - nough to tar - ry Ere we mar - ry,

You may tire — By and bye — If we're weak e - nough to tar - ry Ere we mar - ry,

You — and I, With a more at - trac - tive mai - den, Jew - el la - den, You may fly.

You — and I, Of the feel - ing I in - spire — You may tire — By - and-bye.

So I think we will not tar - ry Ere we mar - ry, Ere we
So I think we will not tar - ry Ere we mar - ry, Ere we
mar - ry, You and I, You and I,
mar - ry, You and I, You and I,
You and I.
You and I.
con Pedale

p *cresc.*

No 10.

RECIT. & BALLAD.— (Iolanthè.)

Allegro agitato.

IOLANTHE. RECIT

My Lord, a suppliant at your feet I kneel,

PIANO. *f*

RECIT

Oh, lis-ten to a mo-ther's fond ap-peal!

a tempo

RECIT.

Hear me to-night! I come in ur-gent

f *p*

Andante non troppo lento.

need-'Tis for my son, young Stre-phon, that I plead! He loves! If in the by-gone years Thine

p

eyes have e-ver shed Tears— bit-ter, un-a - vail - ing tears—For one un-time-ly dead—

If in the e-ven - tide of life Sad thoughts of her a - rise, Then let the mem - 'ry

of thy wife Plead for my boy - he dies! He dies! If fond - ly

laid a-side In some old ca-bi - net, Me - mo-rials of thy long - dead bride Lie,

dear - ly trea-sur'd yet, Then let her hal - low'd bri - dal dress - Her lit - tle dain - ty

gloves - Her wi-ther'd flow'rs - her fa - ded tress - Plead for my boy - he loves!

No. 11.

RECITATIVE.— (Iolanthe, Queen, Lord Chancellor & Fairies.)

RECIT LD. CHAN *a tempo Moderato*

VOICE. It may not be— for so the fates de-cide! Learn thou that Phyllis is my pro-mised

PIANO. *p*

A a tempo vivace.

bride! Thy bride! No! No!

IOLANTHE

RECIT. LD. CHAN. *B a tempo* IOLANTHE

It shall be so! Those who would se-pa-rate us woe be-tide! My

mf *p*

CHORUS. (without)

doom thy lips have spo-ken— I plead in vain! For-bear!— For-

IOLANTHE FAIRIES

bear! — A vow al-rea - dy bro-ken I break a - gain! For -

IOLANTHE.

- bear! — For - bear! — For him - for her - for thee I yield — my

dim. e rit.

più lento. *p* *Andante moderato* FAIRIES.

life. Be - hold - it may not be! I am thy wife! Aia

pp *p*

- iah! Aia - iah! Aia - iah! Aia - iah! Wil-la-loo! — Wil-la-loo! —

pp

LD. CHAN. RECIT

IOLANTHE '
*Lento**Andante*

I-o-lan-the! thou liv-est? Aye! I live! Now let me die! —

E

QUEEN

Once a - gain — thy

vows are bro - ken: Thou thy - self thy doom hast

FAIRIES:

spo - ken!

Aia - iah! Aia - iah! Aia - iah! Aia -

- iah! Wil-la-ha-lah! Wil-la-loo! Wil-la-ha-lah! Wil-la-loo! —

pp

G QUEEN.
Bow — thy head to Des-ti-ny: Death thy doom, and

G
p

H FAIRIES.
thou — shalt die! Aia-iah! Aia-iah! Aia-iah! Aia-

H

- iah! Wil-la-ha-lah! Wil-la-loo! Wil-la-ha-lah! Wil-la-loo!

pp

NO. 12. FINALE.— (Phyllis, Iolanthe, Queen, Leila, Celia, Lord Tolloller,
Lord Mountarat, Strephon, Lord Chancellor, & Chorus of Fairies & Peers.)

Tempo di Valse.

PIANO. *f*

p

PHYLLIS. 1st Verse.

Soon as we may, Off and a - way! We'll com -

LD CHAN. 2nd Verse.

Up in the sky, E - ver so high, Plea - sures

- mence our jour - ney ai - ry - Hap - py are we -

come in end - less se - ries; We will ar - range

As you can see. Ev - 'ry one is now a
Hap - py ex - change - House - of Peers for House of

A PHYLLIS, 1st VERSE.

fai - - ry! Ev - 'ry, ev - 'ry, ev - 'ry, Ev - 'ry

IOL., 1st VERSE.

Ev - 'ry, ev - 'ry, ev - 'ry, Ev - 'ry

QUEEN, 1st, VERSE.

Ev - 'ry, ev - 'ry, ev - 'ry, Ev - 'ry

A LD. TOL., 2nd VERSE.

Pe - ris, Pe - ris, Pe - ris, House of

LD. MOUNT., 2nd VERSE.

Pe - ris, Pe - ris, Pe - ris, House of

LD. CH., 2nd VERSE.

Pe - ris! Pe - ris, Pe - ris, Pe - ris, House of

B

one is now a fai - ry! Tho' as a

one is now a fai - ry! Tho' as a

one is now a fai - ry! Tho' as a

Peers for House of Pe - ris! Up in the

Peers for House of Pe - ris! Up in the

Peers for House of Pe - ris! Up in the

B

gen - 'ral rule— we know Two— strings go to ev - 'ry bow,

gen - 'ral rule— we know Two— strings go to ev - 'ry bow,

gen - 'ral rule we know Two— strings go to ev - 'ry bow,

air sky high,— sky high, Free— from Wards in Chan - ce - ry

air sky high,— sky high, Free— from Wards in Chan - ce - ry,

air sky high, sky high, Free— from Wards in Chan - ce - ry,

Make up your minds that grief 'twill bring, If you've two

Make up your minds that grief 'twill bring, If you've two

Make up your minds that grief 'twill bring, If you've two

He will be sure - ly hap - pier, for He's such a sus -

He will be sure - ly hap - pier, for He's such a sus -

I shall be sure - ly hap - pier, for I'm such a su -

G TUTTI, PHILLIS.

beaux to ev - 'ry string. 1. Though as a gen - 'ral sky
2. Up in the air, sky
IOLANTHE.

beaux to ev - 'ry string. 1. Though as a gen - 'ral sky
2. Up in the air, sky
QUEEN.

beaux to ev - 'ry string. 1. Though as a gen - 'ral sky
2. Up in the air, sky
LEILA with 1st SOP. CELIA with 2nd SOP.

-cep - ti - ble Chan - cel - lor! 1. Though as a gen - 'ral sky
2. Up in the air, sky
CHORUS. TENORS. LORD TOL. with 1st TEN. LD. MOUNT with 2nd TEN.

-cep - ti - ble Chan - cel - lor! 1. Though as a gen - 'ral sky
2. Up in the air, sky
LORD CHAN. & STREPHON with BASS.

-cep - ti - ble Chan - cel - lor! 1. Though as a gen - 'ral sky
2. Up in the air, sky

G

rule — we know Two strings go to in ev — 'ry
high, — sky high, Free — from Wards Chan — ce —

rule — we know Two strings go to in ev — 'ry
high, — sky high, Free — from Wards Chan — ce —

rule — we know Two strings go to in ev — 'ry
high, — sky high, Free — from Wards Chan — ce —

rule — we know Two strings go to in ev — 'ry
high, — sky high, Free — from Wards Chan — ce —

rule high, we sky know high, Two Free strings from go Wards to in Chan — 'ry ce —

bow, Make up your minds sure — that ly grief 'twill bring, If
-ry, He will be sure — that ly hap - pier for, He's

bow, Make up your minds sure — that ly grief 'twill bring, If
-ry, He will be sure — that ly hap - pier for, He's

bow, Make up your minds sure — that ly grief 'twill bring, If
-ry, He will be sure — that ly hap - pier for, He's

bow, Make up your minds sure — that ly grief 'twill bring, If
-ry, He will be sure — that ly hap - pier for, He's

bow, Make up your minds sure — that ly grief 'twill bring, If
-ry, He will be sure — that ly hap - pier for, He's

1. 2.

you've two beaux to ev-ry string. Chancel - lor! _____

such a sus-cep - ti - ble

you've two beaux to ev-ry string. Chancel - lor! _____

such a sus-cep - ti - ble

you've two beaux to ev-ry string. Chancel - lor! _____

such a sus-cep - ti - ble

you've two beaux to ev-ry string. Chancel - lor! _____

such a sus-cep - ti - ble

you've two beaux to ev-ry string. Chancel - lor! _____

such a sus-cep - ti - ble

ff

Ped.

*

END OF OPERA

The Savoy Opera Series

OF PIANOFORTE ALBUMS

containing excerpts from the

FAVOURITE GILBERT & SULLIVAN OPERAS.

SIMPLY AND ARTISTICALLY ARRANGED, FINGERED AND PHRASED

By THOMAS F. DUNHILL.

"THE MIKADO"

THE SUN WHOSE RAYS ARE ALL ABLAZE.
BEHOLD THE LORD HIGH EXECUTIONER.
THREE LITTLE MAIDS FROM SCHOOL.
WILLOW, TIT-WILLOW.
"A" IS HAPPY, "B" IS NOT.
THE FLOWERS THAT BLOOM IN THE SPRING.

"PIRATES OF PENZANCE"

I AM A PIRATE KING.
CLIMBING OVER ROCKY MOUNTAINS.
WHEN FRED'RIC WAS A TINY LAD.
POOR WAND'RING ONE.
THE POLICEMAN'S SONG.
AH, LEAVE ME NOT TO PINE ALONE.

"H.M.S. PINAFORE"

I AM THE CAPTAIN OF THE PINAFORE.
I'M CALLED LITTLE BUTTERCUP.
HE IS AN ENGLISHMAN.
SING HEY, THE MERRY MAIDEN.
THINGS ARE SELDOM WHAT THEY SEEM.
NEVER MIND THE WHY AND WHEREFORE.

"PATIENCE"

WHEN FIRST I PUT THIS UNIFORM ON.
PRITHEE, PRETTY MAIDEN.
I CANNOT TELL WHAT THIS LOVE MAY BE.
SING "HEY TO YOU, GOOD-DAY TO YOU."
SILVER'D IS THE RAVEN HAIR.
THE MAGNET AND THE CHURN.

"PRINCESS IDA"

OH, DAINTY TRIOLET.
SING HOITY-TOITY.
THE MAIDEN AND THE APE.
SUCH A DISAGREEABLE MAN.
NOTHING WHATEVER TO GRUMBLE AT.
THIS HELMET, I SUPPOSE.

"TRIAL BY JURY"

HARK, THE HOUR OF TEN IS SOUNDING.
THE JUDGE'S SONG.
NOW, JURYMEN, HEAR MY ADVICE.
OH, JOY UNBOUNDED.
OH, GENTLEMEN, LISTEN I PRAY.
COMES THE BROKEN FLOWER.

"THE GONDOLIERS"

THE GAVOTTE.
THE MERRIEST FELLOWS ARE WE.
THERE LIVED A KING.
A REGULAR ROYAL QUEEN.
NO POSSIBLE DOUBT WHATEVER.

"YEOMEN OF THE GUARD"

WHEN OUR GALLANT NORMAN FOES.
I HAVE A SONG TO SING, O!
WHEN A WOOPER GOES A-WOOING.
STRANGE ADVENTURE.
WHAT A TALE OF COCK-AND-BULL.

"IOLANTHE"

THE SENTRY'S SONG.
FINAL CHORUS. ACT I.
WELCOME TO OUR HEARTS AGAIN.
WHEN BRITAIN REALLY RULED THE WAVES.
NOTHING VENTURE, NOTHING WIN.

"RUDDIGORE"

I KNOW A YOUTH.
THE HORNPIPE.
HAPPILY COUPLED ARE WE.
THE PRETTY LITTLE FLOWER AND THE GREAT
OAK TREE.
WHEN THE NIGHT WIND HOWLS.
I ONCE WAS A VERY ABANDONED PERSON.

"UTOPIA, LIMITED"

O MAKE WAY FOR THE WISE MEN.
ALTHOUGH OF NATIVE MAIDS THE QUEEN.
WHEN BUT A MAID OF FIFTEEN YEAR.
DRAWING ROOM MUSIC.
SOME SEVEN MEN FORM AN ASSOCIATION.

"THE SORCERER"

THE VICAR'S SONG.
WELCOME JOY, ADIEU TO SADNESS.
THE MINUET.
MY NAME IS JOHN WELLINGTON WELLS.
FOR LOVE ALONE.
SHE WILL TEND HIM.

"THE GRAND DUKE"

BY THE MYSTIC REGULATIONS.
TAKE CARE OF HIM.
THE GOOD GRAND DUKE OF PFENNIG
HALBPFENNIG.
THE PRINCE OF MONTE CARLO.
AS BEFORE YOU WE DEFILE.

EACH ALBUM Price 2/- net. (By Post 2/2.)

CHAPPELL & Co., Ltd., 50, New Bond Street, London, W.1.

And may be obtained of all Music Sellers.

NEW YORK AND SYDNEY.

1 B

THE GONDOLIERS

OR
THE KING OF BARATARIA

WRITTEN BY
W. S. GILBERT



COMPOSED BY
ARTHUR SULLIVAN

VOCAL SCORE
VOCAL SCORE (Bound in Cloth)

PIANOFORTE SOLO
LIBRETTO



TAKE A PAIR OF SPARKLING EYES. (In E flat and F.)
WHEN A MERRY MAIDEN MARRIES.
KIND SIR, YOU CANNOT HAVE THE HEART.
THERE LIVED A KING.
IN ENTERPRISE OF MARTIAL KIND.
NO POSSIBLE DOUBT WHATEVER.
A REGULAR ROYAL QUEEN. (Quartet.) Octavo.



| | | | | | | | |
|----------------------------------|-----|-----|-----|-----|-----|-----|--------------------------|
| VALSE (Solo or Duet) | ... | ... | ... | ... | ... | ... | Arranged by P. BUCALOSSI |
| LANCERS (Solo or Duet) | ... | ... | ... | ... | ... | ... | Arranged by P. BUCALOSSI |
| QUADRILLES (Solo or Duet) | ... | ... | ... | ... | ... | ... | Arranged by P. BUCALOSSI |
| POLKA (Solo) | ... | ... | ... | ... | ... | ... | Arranged by P. BUCALOSSI |



GODFREY'S PIANOFORTE SELECTION (Solo or Duet).
KUHE'S FANTASIA.
BOYTON SMITH'S FANTASIA.
SMALLWOOD'S FANTASIA.



FARMER'S VIOLIN AND PIANOFORTE SELECTION.



GODFREY'S SELECTION. For Full and Small Orchestra and Military Band.
VALSE, LANCERS, QUADRILLES, AND POLKA. For Full and Small Orchestra.

CHAPPELL & CO. Ltd. 50, NEW BOND STREET, LONDON, W. 1
NEW YORK — SYDNEY

H. & SP.

PATIENCE

OR
BUNTHORNE'S BRIDE

WRITTEN BY
W. S. GILBERT



COMPOSED BY
ARTHUR SULLIVAN

VOCAL SCORE
VOCAL SCORE (Bound in Cloth)

PIANOFORTE SOLO
LIBRETTO



**HEY, WILLOW, WALY, O !
A MOST INTENSE YOUNG MAN
SILVER'D IS THE RAVEN HAIR
IN THE TWILIGHT OF OUR LOVE
WHEN I FIRST PUT THIS UNIFORM ON
THE SILVER CHURN
LOVE IS A PLAINTIVE SONG
I HEAR THE SOFT NOTE.** (Sextet & Chorus.) Octavo.



| | | | | | | | |
|----------------------------------|-----|-----|-----|-----|-----|-----|------------------------------|
| VALSE (Solo or Duet) | ... | ... | ... | ... | ... | ... | Arranged by CHARLES D'ALBERT |
| LANCERS (Solo or Duet) | ... | ... | ... | ... | ... | ... | Arranged by CHARLES D'ALBERT |
| QUADRILLES (Solo or Duet) | ... | ... | ... | ... | ... | ... | Arranged by CHARLES D'ALBERT |
| POLKA (Solo or Duet) | ... | ... | ... | ... | ... | ... | Arranged by CHARLES D'ALBERT |



GODFREY'S PIANOFORTE SELECTION (Solo or Duet).
BOYTON SMITH'S FANTASIA
KUHE'S FANTASIA.



HENRY FARMER'S VIOLIN AND PIANOFORTE SELECTION.



VALSE, LANCERS, QUADRILLES, AND POLKA. For Full and Small Orchestra.

CHAPPELL & CO. Ltd. 50, NEW BOND STREET, LONDON, W. 1
NEW YORK — SYDNEY

R. & SP.

The Yeomen of the Guard

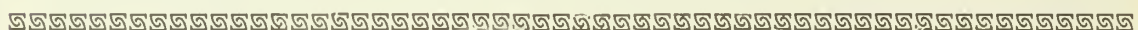
OR

THE MERRYMAN AND HIS MAID

WRITTEN BY
W. S. GILBERT



COMPOSED BY
ARTHUR SULLIVAN



VOCAL SCORE
VOCAL SCORE (Bound in Cloth)

PIANOFORTE SOLO
LIBRETTO



**WHEN MAIDEN LOVES
WERE I THY BRIDE
IS LIFE A BOON?
FREE FROM HIS FETTERS
I HAVE A SONG TO SING, O (Duet)
STRANGE ADVENTURE (Quartet) Octavo**



| | | | | | | | | |
|----------------------------------|-----|-----|-----|-----|-----|-----|-----|-------------------------|
| VALSE (Solo or Duet) | ... | ... | ... | ... | ... | ... | ... | Arranged by P. BUCALOSS |
| LANCERS (Solo or Duet) | ... | ... | ... | ... | ... | ... | ... | Arranged by P. BUCALOSS |
| QUADRILLES (Solo or Duet) | ... | ... | ... | ... | ... | ... | ... | Arranged by P. BUCALOSS |



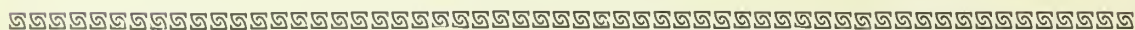
GODFREY'S PIANOFORTE SELECTION (Solo or Duet)
KUHE'S FANTASIA (Solo or Duet)
BOYTON SMITH'S FANTASIA
SMALLWOOD'S FANTASIA



HENRY FARMER'S FANTASIA FOR VIOLIN AND PIANOFORTE



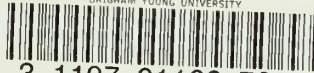
SELECTION. For Full and Small Orchestra and Military Band
VALSE, LANCERS, AND QUADRILLES. For Full and Small Orchestra



CHAPPELL & CO. Ltd. 50, NEW BOND STREET, LONDON, W. 1
AND SYDNEY

NEW YORK: WM. A. POND & CO.

BRIGHTHAM YOUNG UNIVERSITY



3 1197 01162 7632

DATE DUE

| | | | |
|-------------|-------------|--|--|
| JUN 11 1983 | JUN 16 2008 | | |
| | | | |
| FEB 22 1985 | | | |
| | | | |
| FEB 07 1990 | | | |
| | | | |
| NOV 22 1990 | | | |
| | | | |
| AUG 15 1990 | | | |
| | | | |
| MAY 02 1998 | | | |
| MAY 07 1998 | | | |
| JAN 29 2005 | | | |
| JAN 13 2005 | | | |
| JUL 19 2005 | | | |
| | | | |
| JAN 19 2006 | | | |
| DEC 12 2006 | | | |

DEMCO 38-297

